DRAMATIC

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NYM CRINKLE'S FEUILLETON

Mrs. Langtry as Lena Despard in As in the Vogue of Cheap Stories-Where the Lily Excels and Where She Fails-The Ingenuity of The Great Pink Without Being Precoclous.

F. C. Phillips' book, "As in a Looking Glass," is one of the most popular novels of the year. It would be difficult to tell why it is popular. It is not specially fresh in its theme or brilliant in its treatment, but it has been deyoured with avidity. For that reason, I suppose, Mrs. Langtry selzed upon it for a play, and a rather bad play has been made of it. Its production on Monday night by that actress at the Fifth Avenue Theatre left, I think, in spite of some merits in the acting and a good deal of expense in the mounting, a general im pression of failure.

First and foremost came the old fact againthat no amount of mere cleverness in acting will redeem a disagreeable character with an audience. And it is undeniable that Mrs. Langtry does some of the best work of her professional career in this drama, for her role of Lena Despard lies safely within the range of her social knowledge and her dramatic

But it is not a character for which the audience can have any sympathy.

You are to understand that Lena Despard is the mistress of a dissolute and rather craven gambler, one Captain Jack Fortinbras, in whose chambers we discover her, drinking champagne, smoking cigarettes and hatching a plot by which she and her paramour may marry themselves off to wealthy mates and replenish their exchequer. As she is a bold, brilliant and handsome woman, she proposes to plunge into society to accomplish her purpose, and she does not hesitate, while quaffing her champagne in the approved demi-monde style, to exhibit her heartlessness and her sordidness.

In a word, the prologue is the scheme of two unscrupulous adventurers who are out of cash to assist each other in marrying funds. and the play which follows shows the somewhat tattered story that to accomplish this purpose a mercenary woman will not hesitate to break hearts: and presents the well-worn but never quite orthodox moral, that in the attempt the woman will break her own heart and will be forgiven it she will only die.

Lena Despard, it will therefore be acknowledged by purists, is not a savory sort of woman, and I doubt very much that Mrs. Langtry would have played the role ten years ago, even had the book been as popular then as it is now.

Von see how the professional atmosphere affects the judgment. Mrs. Langtry has learned to look for the vogue of a play and not for its virtue.

Perhaps, too, we may now see why a certain order of light literature such as "She" and 'As in a Looking-Glass" obtain such sales. There are said to be thirty-five thousand actors in the United States, and there are certainly quite double as many people who want to be actors. If we add thirty five thousand people who want to write plays and do not want to be actors, and cannot invent plots, we have a total of nearly 250,000 persons who seize upon every sensational book, regardless of its literary merits, and solely with the idea of its

theatric possibities. This ought to go a good ways in explanation of the vogue of cheap stories. Every actor-playwright, amateur-newspaper man and

manager is looking for plots and situations. This is the explanation of Mrs. Langtry's play. It is the adaptation of a current piece of fiction that is not worthy of the labor that the stage has bestowed upon it, and no amount of labor bestowed upon it can make its theme a worthy one, or its characters acceptable to good taste.

The old belief that a dramatist possesses a special gift appears to be dying out-perhaps I should say, crowded out by a horde of semi literary adapters. Any moderately intelligent school girl who knows no more of human nature than a Skye terrier knows of hygiene, or than Lillie Grubb knows of music, can fix a play nowadays. Every theatrical usher carries an original manuscript in his pocket; every stage corpenter is adapting a story.

As In a Looking Glass bears upon its face this mark of dramatic amateurishness. Its prolixity of language and its paucity of action. its devious movement and inadequate crises; a Looking Glass-Cleverness Doesn't its coming and going of people, and its en-Redeem a Disagreeable Character- tire absence of human sympathy, betray that An Unsavory Woman-A Theory as to Ignorance of how to deal with audiences which the skilful and experienced playwright

THE

sooner or later outgrows. The merit of the performance was furnished in Mrs. Langtry's portrayal of the cold-Pearl-A Child Who Can be Artistic blooded, haughty, unscrupulous and self-possessed woman of society, who has no conscience, but plenty of good manners; who is witty but not tender; who is superb but entirely unworthy. Lena's scheme of aggrandisement is vexed by two occurrences. Captain Jack blackmails and threatens her continually, and she falls in love with a worthy young mun who is ignorant of; her career and character. We are thus presented with a woman who she could not command. She was almost

she shines with easy dignity, and she can speak the "airy nothings," the biting badinage of the envious and hollow-hearted fashionable woman with all the iciness and aclomb and all the hypocritical sweetness of the best society, just as she can wear the plumes of vanity fair with a resplendence that will make every Vanity Fair pause.

But when she comes to give us the breaking heart; the throes of love, the paroxysms of passion, the tumult of anguish and the desolation of despair; when she has to infuse this statuesque figure with the mobility of passion and make dignity plastic-she stept from her pedestal, not upon it.

This is an exact reversal of the Clara Morris method. If you have ever seen that extraordinary woman you will have noticed that she sauntered almost listlessly through the comedy scenes. Elegance of demeanor or of utterance

the pale repose" than her muscles take to the paroxysms of pain.

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If I were to have my fancy carried out I should see Mrs. Langtry in a Vere de Vere role. As the typical Englishwoman with an inheritance of demeanor she would create a part. In the throes of a love she is incapable of feeling, and the pangs of a dissolution her high health disdains. She is only theatric.

Mr. Barrymore, as a craven villain, made the victim of outraged lovers, is not good. His is not the temperament of submission nor the happy style of the sneak. He cannot make ruffianism in the presence of a woman delightful, and he cannot become a mop to wipe the stage with that patient facility that the part demands.

If I had been asked to search a role which Barrymore's peculiar temperament could not grasp, I should have selected Captain Jack.

It is wisely said on the house programmes

garity that no amount of good acting or and dressing will redeem. Not for this, but for other reasons, enumerated above, As in a Looking Glass cannot in my opinion be called a good or even a success-

and the portrayal of it involve a kind of vul-

ful play. And the only satisfaction the audience had after it was over was from the people who came from the Casino and told them how much worse The Marquis was.

It is pleasant to be able to record the success of The Great Pink Pearl at the Lyceum Theatre. True enough, it is one of those plays that very little can be written about, for there is not a serious moment in it, and farcecomedies do not inspire criticism. But when three or four actors make pronounced hits there is something jolly in heralding it. It is all the more jolly if the hits are made by subordinates.

I suppose you know by this time that Etta Hawkins, who plays the part of a sewing maid in an English lodging-house in this piece, flamed out with a distinct talent on Tuesday night. If you haven't seen her, go and take a peep at her. I think you will agree with me that there is more admirable cussedness in her heels than in any of the young ones who have broken in on us of late. She quite captivated her observers with a reckless down-at-the-heel servant-galism that was boisterously new.

The Great Pink Pearl is ingeniously funny, and Sothern gives it a quiet humor that is irresistible. Then remember it has Lemoyne, and Herbert Kelcey, and the pretty Grace Henderson, and the new De Naucaose in it. It is quite true the Naucaose hasn't a great deal to do, and one wonders what it was she created in the role of the Princess aside from her wonder ul Russian accent, which they tell me is entirely assumed. But she is goodlooking and dresses sumptuously.

I really think The Great Pink Pearl will be a fixture, for it is honestly funny even when it is

But what caught my fancy, and I believe caught the kindly sympathy of everybody, was the comedietta that preceded the Pink Pearl, and which is a mere incident, called Editha's Burglar. This fresh and charming scrap, made from one of Mrs. Burnett's sketche employs but three persons, one of whom is a child. But in its tender contrast, its maivele, its portrayal of the innocence of a little girl in the presence of danger, and the effects of her beauty and childish charm upon a ruffian, it is unlike anything I have seen.

Miss Elsie Leslie, the miss who did the principal business, achieved one of those hits that are like a Spring day in November. It is a rare luxury to see a child who can be artistic without being precocious, who can in a word be as natural on the stage as off it, but who enters into all the illusion of the scene and gives us that most delightful of all pictures, a genuine, ingenuous, spontaneous baby.

No picture can be prettier than that of this child sitting wrapped in a robe in the big chair, while the burglar packs up the plate and carries on a conversation with her; and nothing can be more daintly new than the contrast of the thief with the innocent frankness of the little miss, or more genuinely in the comedy vein than his strange sensations at encountering this perplexing and unprecedented problem in the pursuit of his avocation.

I should advise every one who desires to see what can be done on the stage when it gets an original idea and knows how to use it, to go and enjoy this pretty fragment.

If you will remember, I was saying only last week how difficult it was for the stage to seize and handle the finer and sweeter undemonstrative elements of life, and how it ran altogether to the shadows and morbid eccentricities of conduct. No sooner had I said it than along comes this apple-blossomed bit, as if to show me that the possibilities were there yet; and I declare that I feel like De Quincey, who, when he woke struggling and moaning from the hell of his opium dreams, found the sun streaming into his chamber and the sweet faces of his prattling little ones gathered round his bed with gladness.

Mr. De Koven, the composer of "The Begum," which opera is to be produced at the Fifth Avenue Theatre in November, is in the city from Chicago arranging for the rehearsal

Lithgow James, the baritone, has been engaged for the Jules Levy Concert Opera company which opens its season in this State on Oct. 10 under the management of Mase E4-



LILLIAN GRUBB.

starts by being abandoned and ruthlessly mercenary and who ends by being affectionate and pitiable.

The device of making her former paramous burst upon the scene at the moment when she is about to enjoy for the first time the experience of a real and worthy love, to tell her husband that she was formerly this paramour's mistress, is an old one. But in this case it is brutalized by the fact that Captain Jack is moved by no other motive than the ignoble one of gaining more money, or of revenge for not getting more.

Mrs. Langtry is called upon to do two entirely different kinds of work. She has to pass disguised from the association of gamblers to the salon of Sir Thomas Gage. She has to abandon the free-and-easy demeanor of Mrs. Robinson for the hauteur and elegance of Lena

in the daintier levels of by-play and humor. It was only when she came abreast of a great pathetic emotion that she rose head and shoulders in her anguish above everybody around her.

Mrs. Langtry's Pauline in The Lady of Lyons is one of her most acceptable performances, because there are no emotional heights to scale, and she is in personal charms and limitation of dramatic strength the Deschapelles of romanticism, whose position is a passive one, and whose sentimentalism is a mere foil for the bathos of Claude.

In the play of As in a Looking-Glass, Mrs. Langtry has to die of poison. It may be said of her at once that she is not good at dying. Her robust charms, if not her robust talents, defy

prosaic and gave no intimation of her power | that he "accompanies" Mrs. Langtry instead of supporting her.

This is heaven's truth.

But I dare say if he is presented with a part that his strong impulses can get into, Mrs. Langtry will find herself supporting him-or, to use the manager's phrase, "accompanying" him.

There is one thing to be said about this story of As in a Looking-Glass that should not be omitted, and it is this: It is shamelessly false in its postulate that a woman like Lena Despard could step from the gambling hell to the best society without detection and without a flutter, and assume the graces and the virtues of innocence and respectability so as to deceive the very elect who saw her only yesterday as the mistress of Captain Jack.

Fortunately for society its women have a Despard. This is an easy task for her. In the mortuary simulation. Her imperial looks sixth sense that puts this literary hypothesis. Oct. to the conventional business of the drawing-room do not take any more kindly to the "heralds of to rout. The mere assumption business of the drawing-room do not take any more kindly to the "heralds of to rout."

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At the Theatres.

CASINO-THE MARQUIS. Marie. Bertha Ricci
Mae. Isabelle Urquhari
Jacquette. Sylvia Gerrish
Clorinde. Rose Wilson
Marico. Lillian Grob
Marquis de Noce. Constice Pounds Mark Smith
Courtice Pounds
int Max Freeman
Arthur W. Tamis
Edgar Smith
James T. Powers

People had well nigh forgotten what a Casino first-night was like during Erminie's prodigious run, but Monday evening brought every feature once more freshly to the front. There were in the stalls the usual battalions of dress coated men who went through the opera glass manual whenever a pretty face and form were visible on the stage (which was most of the time), the customary crowd of fashiona-bly attired women in the boxes and a mighty mob of interested standees who obliterated the marginal geography of the aisles, and made getting in and out as problematical as the polar passage.

The andience were rewarded for their pres ence at the metropolitan premiers of The Marquis by a production that, viewed in its entirety, afforded ample opportunity for enjoyment. There was a feast for the eye in the sumptuous costumes of the Louis Quinze pe riod, the striking beauty and grace of the trio of women who played Mae, Marie and Marion, and the opulent charms of the well-drilled, artistically grouped chorus. The Marquis did not offer any chance for the achievement of distinct hits by any of the principals, for the characters are evenly balanced, and there is none that overshadows the rest. For this reason the representation enjoys a smoothness constent with artistic and harmonious principals. the representation enjoys a smoothness constent with artistic and harmonious principles. It will not duplicate the popularity of its phenomenal predecessor, but it is certain to receive the support of Casino visitors for the four months that it is designed to abide there. The score by P. Lacome is neither strikingly original nor particularly pretentious. It is graceful, vivacious and frequently melodious. While it lacks the irresistible spirit and sparkle of the famous opera bouffes that flourished not so many years ago it still possesses in a considerable degree the best characteristics of the French school, which just now afford relief and gratification after long sufferance of the tame products in the monotonous modern comic opera field. There is a delicious trio sung by the pretty heroines; a splendid waltzmovement trio for baritone, soprano and contralto; a charming love ballad for the tenor; a truly opera-bouffish snuff-and-sneeze chorus by gallants of the period; the inevitable topical song, and two or three concerted pieces and choruses of more than average merit. Many of the numbers found instant favor, and were encored again and again. The mingled daintiness and sprightliness of the music will assure its favorable reception. On the opening night, because of the nervousness of the principals and the occasional inadequacy of the conductor in preserving harmony between the vocal and instrumental forces, there was some raggedness in the rendition, but for the most part it was marvellously smooth for a first representation and notably illustrated the discipline and excellence in direction conspicuous at the Casino.

The book by Delacour was "Englished," as

Casino.

The book by Delacour was "Englished," as they say, by Robert Reece. He has managed to invest the dialogue with much of the inansity for which his burlesques are more or less noted. But he has not succeeded in robbing the story of its romantic and lively interest. It deals with the fortunes of three pretty girls—named respectively Mae, Marie and Marion—who meet aboard a diligence on the way to Paris. They make a compact to meet in five years at the Cadran Bleu inn. A change of scene is all that indicates this lapse, the unit of ene is all that indicates this lapse, the unit of me not being thought worthy of considera-on. The girls meet; Marion is found to we inherited the inn and is about to marry La Ramee, a supposed private in the Horse Guards. Mae has been thrifty and is no less a personage than the Countess Du Barry, Louis' celebrated favorite, whose memoirs showed her to be the most versatile captivator y coquette of her time. The mere cat-of her affaires with prelates, peers lebrities of the licentious French court fill a good-sized book. Marie has not done badly either, for she is the premiere danseuse of the Royal Opera House and the protegee of Prince de Soubise. The friends meet as agreed and consent to serve as Marion's bridesmaids, but La Ramee—who is really a Marquis masquerading as a private—gets out of the marital scrape into which he has unwarily fallen by getting himself arrested. Briolet, the chef of the Cadran Bleu, who loves Marion himself, is overioved.

The second act takes us to the boudoir of Marie, the dancer. She is having a flirtation with the protean Marquis. Marion recognizes in him her recreant flance, La Ramee, but he denies the story. The King, hearing of Du Barry's visit to the Cadran Bleu, is angered. She has also numbered the Marquis among her admirers. The three women determine to avenge themselves. They force him to declare in writing before a notary his intention to marry Marion.

third act is laid at Trianon, near Versailles, the Countess' residence. Briolet has enlisted as a soldier. He deserts his post to see Marion, who loves him and promises to become his wife. Briolet is about to be courtmartialed, but Du Barry secures his pardon. The King consents to the marriage of Sonbise and his dancer; the Countess resumes her sway over him, and the Marquis escapes punishment for his amatory sins by going to the war. The story, it will be seen, is very light and fanci-ful, but it is the sort of material out of which the best comic opera books are built. The lines are rather dull, however, and the efforts at fun run in the direction of mere silliness.

A number of excellent people appear in the ast. Bertha Rici in the character of Marie tion and intelligent acting made the observer wish that there was more seen and heard of her in the piece. Miss Urquhart's voice is coarse in quality and lacking in flexi-bility, while her affectations are decidedly anpleasant. She constantly pores in an artifi-cial way and cannot act a little bit. Her manser is imperious rather than imperial, convey-ng the suggestion that her work is distateful, and that she wishes everybody to know that her presence is a condescension. Miss Urce is a condescension. Miss of the condescension of the condescens of the condescension of th

she does little that pleases she at least is good she does little that pleases she at least is good to see. Lillian Grubb looked very lovely as Marion, and acted prettily. By contrast with Miss Ricci her singing was crude and inartistic. She possesses a lusty voice of considerable range, but she seems to know little of the art of using it agreeably or effectively. Miss Gerrish invested the little part of Clorinde with an

expansive and all-pervasive smile.

Mr. Smith sang the music of the Marquis in a broad and breezy fashion, and was as dashing and debonnair as the military Don Juan must be to win three such dainty hearts as those belonging to the three M's. Mr. Pounds, either because he was nervous or be cause his voice is wearing out, was foggy and feeble in Soubise. Neither as singer nor ac He is a Gilbert-and-Sullivan tenor essentially. and the gamut of his capacity was run in Nanki Poo. Mr. Freeman gave quite an elab-orate picture of an explosive Sergeant, and Mr. Tams was amusing as the conventional

opera bouffe Notary.

Mr. Powers must have a paragraph all to himself, because in the part of Briolet he was so very, very bad. He cannot sing and his idea of humor is of the street gamin order. There was an unmistakable flavor of Rats in everything he said and did. As an exponent of current slang, horseplay and the vulgarity of the curb in Mr. Hoyt's classic productions, Mr. Powers has been signally successful. That is his peculiar province, and he ought not to trespass outside of it. As a comic opera comedian he is a rank failure. For the new work he has attempted greater recommenda-tions than a facility for grotesque mugging, a squeaky voice, a knack for juggling bottles and an artificial protuberance in the coat-tail region are desirable, if not necessary.

There is a showy march by some brilliantly attired women and a clever dance by four of the pretty inn waiters. Altogether the attractions of The Marquis should make its career at march by some brilliantly prosperous as the management desire.

PIPTH AVENUE—AS IN A LOOKING GLASS.
Captain Jack FortinbrasMaurice Barrymore Lord Udolpho Daysay
Count Paul Dromíroff. Frederick A. Everill Sir Thomas Gage. H. A. Weaver
Algernon Balfour Louis Calvert Lady Damer Hattie Russell
Miss Beatrice Vyse Kathrine Florence Florence Lilian Florence
Lady Gage Rose Roberts Felicie Nadage Doree
Lens DespardMrs. Langtry

The experience of the New York stage dur ing the last few years has shown us that pretty women sometimes rush in where angels-of the dramatic sort-might fear to tread. Mrs. Langtry's latest venture with As in a Looking Glass adds only one more illustration of the fact. The piece has been the sensation of the season in London, where it has been known as an indifferent or distinctly bad melodrama, sustained entirely by the personal qualities of one clever actress, Mrs. Bernard Beere. It was reserved for Mrs. Langtry and her company to teach the New York public at the Fifth Avenue Theatre, on Monday, just how bad a popular "sensation" may become, under treatment admirably fitted to that end.

The title, at the outset, is a misnomer, agains which THE MIRROR feels called on to protes in the name of the entire fraternity of reflective furniture. "As in a Looking Glass" suggests something at least of clearness and truth of reproduction, qualities conspicuously absent in the premises. "As through a glass darkly would much better hit the case; for anything more vague, muddled, long-drawn and illogical than the dramatist's method of unfolding his tale, it might be hard to imagine. He ha sumed on a general public acquaintance with the novel on which his drama is based, while he has yet so altered and distorted his borrowed material as to make such previous knowledge rather a confusion and a snare than a guide rather a confusion and a snare than a guide. The story, as is pretty generally known, recounts the adventures of a "fast woman," Lena Despaid, who, after acting for years as the mistress, confederate and stool-pigeon of a gambler and ruffian, Jack Fortinbras, "puts up a job," in the picturesque language of the slums, by which each of the precious partners is to make a wealthy match—he with the heiress Beatrice Vyse, and she with Algernon Balfour, having first succeeded by a little straight lying. cceeded, by a little straight lying.
Relfour's engagement with the having first succeeded, by a little straight ly in breaking off Balfour's engagement with heiress aforesaid. The plan works well so far fails as to the other part of the contract. The discontented Jack henceforth, in a sort of badpenny-tense, chronically turns up at inopportune seasons, demanding hush-money, bully ing and making things unpleasant generally, but is as persistently met and checked by his former employer, Dromiroff, a Russian spy and secret agent, who for some unaccountable reason has taken a violent fancy, half sentimental, half paternal, for the reprehensible Lena. In the last act he gets Jack hand cuffed and dragged off by the police, but not before the baffled villain has had time to betray everything to Balfour, and Lena, in despair at being spurned by the husband she

adores, dies by poison.

Malodorous and repulsive as is the theme, clearly-thus succinctly stated-offers material strong and, so far forth, an acceptable drama. In the hands of the adapter it becomes disastrously bad, with all the faults so common to dramatic adaptations from popular fiction. All sorts of things which should have been clearly stated and developed are hinted at or left to the imagination, while all sorts of things and persons which have little or no business in the piece are left to fill up nearly four hours of confusion, ennui and dissatisfaction. A clever playwright might have seized in Lena's redemption through her one affection the chance to offer a picture of morbid (psychologic) anatomy, which, however im-moral or improbable, would be at least powerful and interesting. But the adapter has neither time nor skill for such exacting work, and the ex-cocotte and heartless adventuress of the first three or four acts becomes-between the fall and rise of an act-drop, a generous and loving wife, claiming—or supposed to claim—the pity and sympathy of a right-thinking audience. Like so many of its class, the play offers merely a patchwork of scattered scene and personages and conventionally strong situations, culled almost at a venture from a popular story, without any of the directness, swiftness and logical coherence which should

A piece so faulty could be saved from the-atrical damn only by the extraordinary merits of the same saved from the-actress. So far forth Mrs. Beere are in the same boat,

only-to borrow the wit of Jerrold-with difonly—to borrow the wit of Jerrold—with dif-ferent sculls. As she advances in her career, Mrs. Langt-v gains in ease and assurance, and a certain fluency in some of the minor de-tails of stage business—that is all. Her per-formance of Lena Despard shows in as clear light, peshaps, as any of her less ambitious work, her inherent incapacity in stage art, her utter lack of dramatic imagination or feeling, and her primitive ignorance and weak. feeling, and her primitive ignorance and weak-ness in delineative methods. Her work in the earlier acts was feeble, puerile and a trifle vulgar. In the heated action of the last scene she struggled to rise to the height of the situation by noise and gymnastic agitation, with the painful result of exciting her audience to a general titter. It is far from clear, on the showing of the piece, just what manner of woman the author meant Lena Despard to be; but whatever he meant. Mrs. Langtry clearly doesn't understand it, nor could delineate it if she did. In the spasmodic agony of her death scene she so exaggerated her imitation of the well-known Croizette-Bernhardt realism in similar scenes as to convert amusement into something like physical disgust.

It would be a thankless task to insist on the

weakness of the supporting cast—a weakness which it is but charitable to ascribe, in some instances, to the benumbing influences of the play. Barrymore made the brutality of his role almost unnecessarily crude and repulsive. In the last scenes he seemed to conceive of the reckless Jark as presumably three parts tipsy, as indeed he very well might have been. Robert Hilliard made a stiff and preachy Lord hus, and L. Calverta rather conventional ur. Frederick Everill struggled with the priggish dulness of his part as the detective. Dromiroff, with but moderate success, and H. sketch of senile and paralytic passion as the old Sir Thomas Gage.

The setting was admirably rich and tastent,

and Mrs, Langtry's dresses, in especial, of a gorgeousness which to the feminine apprecia-tion might almost condone her dramatic short-

omings					
YCEUM	THEATRE-	-THE	GREAT	PINK I	EAR
Count S	Paul Peninko Serge Keronis y Sheen	se	E	R. F. Co	bern
Valovite	o Gormani ch Lillicarp	********	Н	J. LeM erbert A	oyne
Albert.	Peninkoff		W	. Dave	nport
Mary T	Peninkoff	***	Grac	e Hend	goers
Mrs. Sh	arpus		Vi	olet Cam	pbell
	When	PHA'S BITT			

Bill Lewis E. H. Sothern
Paul Benton Herbert Archer
Editha Elnie Leslie

The regular season of the stock company at the Lyceum opened under the most auspicious circumstances on Tuesday evening, and with the most agreeable artistic results. The pretty theatre was crowded by a refined and discriminating audience which found much to approve and to applaud in the capita entertainment presented. The performance aside from its temporary interest was notable in that it introduced New Yorkers to a permanent organization which promises to become a leading factor in the dissemination of polite amusement. Manager Frohman has gathered together a corps of artists who excel in the representation of light comedy and the finer quality of frothy farce. They appear to be as capable of good work in this direction as the famous Wyndham company; they are unmistakably cleverer than the comedians at Daly's Theatre, and when they have had the benefits that come from practice and association; if they are provided with equally attractive pieces, we have not the least doubt that they will supersede their rivals in the favor of our play-goers. They were a revelation to the first-night audience. Manaager Frohman has only to exercise that skill and judgment which we believe he possesses in a sufficient degree to place the Lyceum at the

and judgment which we believe he possesses in a sufficient degree to place the Lyceum at the front before the season is over.

The performance began with the dramatization of one of Mrs. Burnett's sketches, entitled Editha's Burglar. It is a delightful morceau, in which childish innocence and rough pathos are exquisitely blended. A burglar visits a house on plunder heat at midnight. house on plunder bent at midnight. A little nightgowned girl of nine comes in and sur-prises him in the act of gathering the plate. tucked her up cosily in a rug, giving him bits of advice and aid in return for certain favors that she exacts in behalf of her father. The rough thief discovers that the little one is his ow girl, whom he has not seen since she was a baby, and was adopted by the man she thinks is her father. Discovered by the latter, he makes himself known and is allowed to embrace Edith before he goes. The situation is full of pathos goes. The situation is full of pathos— the burglar sacrificing the girl for the sake of her future; the girl fearlessly putting her arms about his neck, unconscious of the relationship between them. Little Elsie Leslie acted Editha with wonderful ability. There was no precoclous parroting; no artificiality. It was a genuinely artistic portrayal, in which even the finer lights and shades were skilfully considered. Her work was a triumph and the audience rewarded her according to her de Mr. Sothern as the burglar was very serts. good, and Mr. Archer acted his small role

The Great Pink Pearl followed the sketch. It is a rattling, active farce, full of funny sit-uations, and laughable, if absurd, complica-tions. It never flags for want of incident, for a lively movement is maintained from first to last. The lines are terse and occasionally bright. The web of plot is spun of the slenderest material, but ingenious manipul aided by clever acting on the part of the Ly-ceum players, gives it continuity and a wellsustained comic interest.

on a pink pearl of great value, which is an heirloom. A poor journalist and an adven-turous Irish dynamiter and opera-singer. through a combination of circumstances, go Paris in order to make a commission by negotiating the loan. The journalist personates an American millionaire, is suspected of amatory designs by the fierce husband of the amatory
Princess, and of being a Niniist by
agents of the Russian police. He manages to
escape trouble for a time by getting an English
the has followed him from London to bailiff, who has followed him from London to collect a debt, arrested instead. The pearl has

is found to have been in the possession of the journalist's sweetheart—a pretty dressmaker—all the time. It is restored to its owner, mis-

all the time. It is restored to its owner, mistakes are explained, and everything ends after
the usual correct and orderly pattern.

As Sheen, the journalist, Mr. Sothern was
excellent. He comes very close behind
Wyndham in these parts, and, besides his engaging style, there is something unusually
comic in his representation of the sufferings
and dire perplexities always imposed upon the
hero of a farce-comedy. Mr. LeMoyne gave
a Thackerayan portrait of the light-hearted
Irish adventurer, Gormani, betraying a rare
fund of humor in several of the scenes. Rowland Buckstone was capital as the bailiff, Mr. land Buckstone was capital as the bailiff, Mr. Kelcey handsome and pyrotechnical as the Prince R. F. Cotton amusing as the senten-tious Russian Count, while a seven-footed as a tremendously big servant from St. Peters-

Mme, de Naucoaze, a tall, queenly woman was imperiously beautiful as the Princess She played the part with a perfect accent, which we believe is quite natural to her. Grace Hen derson acted a minor character intelligently of course; Etta Hawkins, a clever girl, was good as a boisterous maid-of-all-work, when she did not overdo it. The setting was perfect so far as the scenery

The setting was perfect so tar as the scenery and appointments were concerned. There is little likelihood that such a gossamer as The Great Pink Pearl will wear long. But it's an amusing and clever trifle, well-worth seeing, and it inaugurates what we hope will be a succession of first-class farcical comedy productions by the most promising company devoted to this class of work that we have seen.

ACADEMY OF MUSIC-A DARK SECRET. James Norton | Brothers. | Harry Ashton | Joseph L. Mason Stephen. son of Jonas. | Joseph L. Mason Stephen. son of Jonas | Hudson Liston Martin Brooke, of Oxford University. Frank Lane Nat Dickon | Charles Cummings Jem Slim | John E. Hynes Mr. Arthur Loates, James Norton's | Solicitor | George Rackus . George Backus Solicitor. George Backus Mr. Cecil Rayner, Jonas Norton's George Harlage Solicitor. Clarence Heritage Carsman, on a visit to England George H. Hosner May Joyce. Dora Goldthwaits Nelly, James Norton's Daughter. Virginia Nelson Emilie D'Esterre, a Governew. Gabrielle Du Sauld Bessie Dickon. a Gypsy Girl. May Nugest

A tremendous crowd thronged the Academ of Music on Monday night to pass judgment upon A Dark Secret, an English melodrams that has undergone tinkering at the hands of C. B. Jefferson. As to the play, they were disappointed; as to the scenic effects, they were more than delighted-they went into ecstacles. From a literary point of view, the piece is rubbish. In plot it is trite and conventional, and calls for a very light skimming. James Norton dies suddenly, and leaves his only child, Nelly, to the guardianship of his brother Jonas, who proves to be a rascally old fellow. Failing to secure her hand and money for his son Stephen, a vulgar young man, the two plot her death, aided by Emilie D'Esterre (known as Mme. La Fontaine), a French governess, who, for some reason, is steeped in venom against the girl. After passing through many dangers, including poison in the cup-drunk off in mistake by the amiable French governess-Nelly is finally rescued and the villains brought to book. In the unravelling of the story there are horrors upon horrors, including a death by heart disease, a supposed suicide that turns out to be a murder, a writhing, ghastly death by poison, and an attempt at murder by drown ing. The stage management was admirable— not a hitch during the whole performance. For this the Jeffersons, pere et fils, deserve much credit. The elder spent last Sunday in rehearsing the company. It is a long time since such fine scenery—not here considering the water effects—has been seen in the vener-

able Academy.

The first two acts passed off without much event. The audience was holding its breath for the Henley race-course, the great scene of the third act. They were not disappointed It was a scene to be remembered. Crowd swarmed about the banks of the course; steam-launch darted hither and thither: merr shouts arose; acrobats (the Herbert Brothers displayed their agility, scullers plied their oars, and there were all the concomitants of a boat-race. The scene was truly a triumph of the water was as natural as might be seen on the Harlem. When George Hosmer and his boat hove in sight as winner of the race, the applause was deafening and long In the next act came the climax, th waterway with the old Henley Church in the This was a moonlit scene, and its pastoral naturalness held the mind and eye in easant, sensuous thrall. A boat freighted with swains and lasses engaged in tuneful son glided in and out of sight. Swans dipped gracefully about, speeding swiftly and timidly out of the way of the launches and other craft. In the distance was the old church with its windows in illumination. After the eve had feasted upon these sights, the shadows of villaint fall upon the same. lainy fell upon the scene. A shricking woman was cast into the waters, and after a painful interval of a few seconds the hero came into sight and plunged in to the rescue. This was none of your plunges into property waves, but an out-and-out header, the diver disappearing in a genuine splash. The rescue was the cu for the final curtain, but the audience didn The rescue was the cu know it and remained seated. At last it dawned upon them that they'd had their full money's worth, and they slowly departed. It will be noticed that in this screed more atten tion is paid to the scenery and other effects than to the acting. Messrs. Jefferson, Taylor and Nugent—who have taken so much water in this production—are to blame. They have given most of their attention to the same. En passant: If the Secret has a long run there will be more or less demand for rheumatic remedies among the company

villain uncle Norton cringingly and malignant-ly, and therefore effectively. His son, the comic villain Jonas, was rather tiresome in the hands of Hudson Liston. He was not suited to the part; he had taken it at short notice. Frank Lane was manly as the hero, Martin Brooke; but the part had little prominence. However, he had some recompense in the great dive act in the last scene, when he was recalled in his rubber undergarments. George Backus collect a debt, arrested instead. The pearl has meantime disappeared, and this excites the Prince to renewed wrath, which falls upon the Princess and the journalist. Finally the pearl

ence Heritage's part, Cecil Rayner, was short-lived—cut off in the first act; but he appeared to advantage. John E. Hynes did a seat and natural bit as Jem Slim. As May Joyce, Dora Goldthwaite helped to comfound villainy; but the part was beneath her abilities. She displayed some very fine gowns. Virginia Nelson filled the requirements as the persecuted Nellie. Gabrielle du Sauld played the vengeful governess admirably. In the death scene, when she realizes that she is hoist by her own petard, the poison-cup, she almost troze the blood of the beholders. Mary Nugent made the small part of a startled, furtive gent made the small part of a startled, furtive gypsy woman stand out prominently by the quiet force of her acting and a good dialect. In the opinion of many she did the best allround acting of the female cast.

The Academy of Music is now fairly launched as a great bg combination house.

WINDSOR THEATRE-TWO ROADS. WINDSOR THEATRE—TWO ROADS,

Allen Van Dorne | James Carden Mad Peter | W. S. S. Clair William Wolf | Malcolm Bradley lerome Madden | E. Murray Day Herbeit Reardon, M. D. Livan Peronet Billy Buck | Will H. Mayo Jessie Van Dorne | Bella Stokes Susans Buck | Joey Sutherland Allice Van Dorne | Marston Leigh

A small sprinkling of first-nighters were interspersed among an East-side audience that well filled the Windsor on Moaday night. The attraction was the first production of Two Roads, a drama in four acts, and announced on the bill as "founded on an episode of New York which occurred twenty years ago." The incidents of the play recite the old, old story of oman's perfidy to man and man's inhumanity coman. They follow the lives of a wedded but unmated pair, whose marriage was the result of circumstances, caused by the impecuniosity of the man and an inane desire on the part of the woman's parents to marry her into an aristocratic family. The unhappy union is found to be blessed with a girl seven years of age when the story opens. The usual designing and villainous lover then appears on the scene and captivates the susceptible and neglected wife. The husband's suspicions are aroused, and after a failure to expose his wife's supposed dishonor, he hands his child to the guardianship of a friend and attempts to kill the object of his wrath. He is baffled in his purpose by the timely arrival of the villain, who makes the husband hors de combat and elopes with the wife. A lapse of ten years occurs before the next act. The child, who has been stolen from her guardian by gypsies, turns up as a flower-girl of unknown parentage. The father is found roaming the streets as a monomaniac in close proximity, but wholly unconscious of the existence of his daughter. The return of the guilty wife with her betrayer; the recognition of the daughter by the mother; the return of reason to the husband in time to save his child's honor; the repentant wite and flintyhearted husband; a robbery prevented by the presence of the discarded wife; a shot from the villain, who is engaged in a robbery, aimed at the man so cruelly wronged, is received by the wife; the capture of the villain and his pal; a forgiving husband, sorrowing daughter and

dying wife—move the story rapidly.

The dialogue throughout is fairly wrought and contains a number of good sentiments that won approbation from the auditors. The in the main, are carefully drawn, and with efficient portraval could be made to stand prominently out from the obscure back-ground. There are also a few good situations that, properly handled, would prove effective. So much for the good of the piece. The reverse side shows it to be weak in construction, lacking in originality and probability of plot, and devoid of purpose. It contains too many long soliloquies and some objectionable language, the oath used by William Wolf in the second act being particularly noticeable. The miserable singing of some people behind the scenes in the same act, while the stage waits in gloomy stillness for several minutes, should vocalist with only one verse of the song Other improvements might be suggested

James Carden appeared as author and actor. He gave a conscientious and painstaking per-formance of the leading role. The villain was well done by W. S. St Ciair, whose facial expression was good. The rest of the male cast were exceedingly weak, and should be retired to obscurity. Marston Leigh was not effective as Alice Van Dorne. unpleasant. Bella Stokes was entirely inadequate as Jessie Van Dorne, and scored a signal failure. Joey Sutherland looked pretty in a small part. The piece was creditably staged. Next week, Louis James and Marie Wain-

The esveral novelties on Monday night did not detract from the attendance at the Grand Opera House, where the well-established drama. Lights o' London, was the attraction. The piece is now under the management of Charles B. Poore, who has equipped it with a strong cast Poore, who has equipped and excellent scenery. Edna Carey plays Bess Marks with a good deal of power and feeling. She won the sympathy of the audience, along the supplication of application. Mason with an abundance of applause.
Mitchell's Harold, Horace Vinton's Vinton's Clifford and L. J. Loring's Seth Preene were for the most part praiseworthy personations. Some of the minor roles were broadly burlesqued. The Lights o' London will be succeeded at this theatre by another melodramatic illuminator, Harbor Lights, next week.

The People's was packed to the doors on Monday night by an exceptionally enthusiastic audience assembled to witness the familiar melodrama, Hoodman Blind. Frederic de Belleville gave a vigorous and manly performance of Jack Yeulett, the hero, while Viola Allen acted Nance and Jess with intelligence and power. The rest of the cast was good. Next week, The Still Alarm.

Held by the Enemy, which has been having a lucky engagement at the Star, will give place there next Monday night to Maurice Grau's latest French Opera company, of which good things are expected.

The tale with the noble underlying moral,

Dr. Jekyll and Mr. Hyde, is crowding the Madison Square every night. Mr. Mansfield's dual performance is very clever and his transformation trick never fails to create a sensation. The piece is not a pleasant one, but it is curious, at all events, and will doubtless continue to excite public interest until Monday week, when the regular season begins at this ...

The marvellous pneumatic railroad which draws everybody into its orifice is no more attractive than Dockstader's whole show, which pulls people in by the hundred every night. The Fall of New Babylonn, the varied and excellent first part and all the other features are a source of unlimited amusement.

Circus in Town at the Bijou is about the worst frost of the season. The management tried hard to get another attraction to open Monday night, but did not succeed. The Trou-badours, however, come to the rescue to morrow (Friday) evening with their amusing farce, The Humming-Bird.

The Wily West, much to everybody's surprise, has lasted a second week at Harrigan's Park Theatre. The attendance is not good, but the show holds on with a pertinacity worthy of a better piece.

One Against Many comes off the stage of the Union Square next week, and Messrs. Robson and Crane begin an engagement with the production of Bronson Howard's new four-act comedy, The Henrietta.

Zozo began a second engagement in this city on Monday night, the scene of operations this time being the Third Avenue Theatre. The pretty girls, showy scenery and George H. Adams' laughable acting gave the large audience present abundant entertainment. Next week C. A. Gardner will appear in Karl at this theatre.

Bellman is in the fifth week of its prosperous career at Wallack's. The operetta is light and pretty, if somewhat contaminated by the prevalent fad for horseplay and slang,

A Hole in the Ground is a popular success. The Fourteenth Street Theatre is thronged by people who want to laugh without having to think, for Mr. Hoyt's latest skit indulges this desire to the utmost.

Francis Wilson's Peculiar Conduct.

The hostilities between the Aronsons at the Casino and Colonel McCaull, which have been for some time apparently suspended, have again broken out; and this time Francis Wilson, the comedian of the Casino company, is the cause of the unpleasantness. It will be remembered what trouble the managers of that house recently had with Wilson regarding terms for next season-a full account of which was published at the time in THE MIRROR. His latest move was, however, most unexpected, and one which has caused no little comment, not only in the profession, but among the public at large.

Some short time ago Sydney Rosenfeld constructed a comic opera on the basis of Frank R. Stockton's novel, "The Lady or the Tiger?" giving it the same title. The principal character was written especially for Francis Wil-son. Wilson fell in love with his part the moment he saw it, and determined that he would create the character. Now, Wilson's present contract ends on the first of May. His new contract with the Casino will not take effect until the 19th of the succeeding September. It was distinctly understood that during this interim he was to go abroad to obtain rest which he said he much needed, and that he would not appear with any other manager. This matter was not placed in the contract. but was left to a verbal agreement. however, Mr. Wilson read The Lady or the Tiger? he was so much pleased with it that he immediately purchased a half interest in it. He then took it to Rudolph Aronson with the proposition that it should be produced at the Casino. The terms offered by Mr. Aronson were not satisfactory to Mr. Wilson, and the opera was taken by Rosenfeld to Colonel McCaull.
Colonel McCaull was as much delighted with Rosenfeld ten per cent. of the gross receipts.

Mr. Aronson was apprised of this offer, but refused to increase his bid, McCaull's propo sition was then accepted and the agreement at once signed.

No sooner had this been done than the desire to play the part written for him became so great in Mr. Wilson's breast that he hastened olonel McCaull and offered his services, from the first of May next, to play the part during the time he had originally intended for Wilson is quoted as saving, when asked if this was not virtually running in op-position to the Casino: "H'm, rather. But, then, I have ascertained in the course of a somewhat varied career that it is necessary for man to look after himself in this world, and have got to play that part in The Lady or the or wear grey hair a'l the rest of my What the Aronsons will do in the matter is not yet decided. They were only ad vised of this state of affairs on Sunday, and vised of this state of affairs on Sunday, and Mr. Wilson left the city that day with the Erminie company. It is possible that Mr. Wilson, when the time comes, will be enjoined from playing with the McCaull company. Rudolph Aronson, in speaking of the matter

to a representative of THE MIRROR, said that their relations with Mr. Wilson were very friendly; that they had done everything in their power for him, and they could not see why he should take the step he had. He also the encouragement offered him by spoke of the encouragement offered him be Colonel McCaull, which he denominated as of professional etiquette and one which would establish a bad precedent. Colonel McCaull was afterward seen. He placed the responsibility entirely upon Mr. Wilson's shoulders. "We shall play The Lady or the Tiger? on the 7th of next May at Wallack's," he said. "It will be our opening date with Messrs. Abbey, Schoeffel and Grau. I have

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Francis Wilson to appear in the principal character. The opera will be given on that date without fail. If Mr. Aronson secures an injunction restraining Wilson from appearing. I will have another comedian ready to step in and take his place. I should not go out of my way to seek a Casino singer and offer him a larger salary than he would be receiving a larger salary than he would be them there; but if they come to me and offer them selves, I should teel no compunction in taking selves, I should their services."

The Giddy Gusher.



There was never a woman but some time in her life wished she was an actress. She certainly does when she lands in New York now-a-days and meets a petticoated Custom House officer on the dock. One long howl goes up this Fall from persecuted passengers who have fallen into the merciless hands of the she-searcher. When our things were handled by men there was a respectful reluctance on their part about shaking out underwear and unrolling stockings. No man ever prodded bustles as these inhuman creatures prodded bustles as these inhuman creatures have been doing lately. You ought to see how thwarted and malicious they look when some female, standing hedged in by trunks, proclaims she is "an actress." The magic word chalks her boxes in an instant, and through she goes, unchallenged. But, oh! how different with the every-day woman. She is the sufferer this time. The infuriated Customs female, with blood in her eye, pounces on the prey, and the indignities a lady is subjected to are not fit to be printed. are not fit to be printed.

"If I had known what awaited me in New York," said a lady to me, "I would never have come back Every thing in my trunks had to be pulled out, shaken, unfolded, rummaged. I am not a good packer. My English maid had loaded my trunks. I was alone here, and to save my life I could not get things back. Remonstrance seemed to incite them to further inhumanity. They searched my person in the rudest manner. I shall never forget that dread tul day on the dock, and as long as I live I shall use my best endeavors to keep women out of public office. They are totally unfit to have any authority."

have any authority."

In which view I coincide. The Gusher tries her level best to be a woman's friend, but it's mighty hard sometimes. They do get so outrageously puffed up, they are so supercilious when placed in any position of a little importance, and they are so envious and spiteful that lite becomes a burden when one comes in contact with them. A lady buying some corsets in a Sixth avenue store lately, whose husband is worth half a million, told me the girl made her feel very insignificant by her mode of treatment. She showed a variety of makes. Ma dame said she had purchased very nice ones there for \$5.

"It's not possible for a lady as stout as yourself to get a pair of corsets to fit well for that price. Here's a pair for \$12. If you will go as high as that, I can recommend em. I wear them altogether.
Poor Mrs. Railroad Bond looked aghast.

Here was a chit of a young woman, acting as sales clerk at a corset counter, wearing twelvedollar corsets.

"What sort of salaries do they get, Miss Gusher?" asked she. "Ten dollars a week, the best of 'em," said I.
"Well, it's wonderful how they do it. They

beat the ballet girls tor living at the rate of \$50 a week off \$15. Mrs. Bond, in a crushed state, bought the five dollar corsets and came away, determined not todeal with so fine and expensively

dressed a lady hereafter.

Wait till next Summer when I get back from Europe; there will be one Custom House female downed. When that official invites the Gusher to disrobe, it will be done in the sa spirit with which a man takes off his coat for but once out of 'em I can promise Mary Ann as lively a round as she ever took. I'll wager she won't be able to see a barn, let alone a dutiable pair of gloves, in a fortnight. Who-Customs in hand for the port of New York should immediately hold a convention of those old hens, and inform them of the limit, if there is one, to their authority, for, from

Well, here's another case of matrimonial in felicity for foolish American women to con template. Emily Schomberg went through the Yankee woods to lick up a crooked English stick, after all. I went to Europe some years ago in the same steamer with the handsome Philadelphia woman, and she was seemingly the last person to commit the folly of the mar riage she made, and which has resulted so dis and been made so public by the

all accounts, they are greatly exceeding it at

Hughes-Hallett scandal. One of the richest and best of the Quaker City business men was pressing his suit on same vovage, but the fair Emily was serving herself and fortune for an English scandal. Perhaps to-day she is thinking how much better she would be off had she listened to an American lover.

During the earliest of the big war and shoddy schemes that made fortunes in months for speculators, a Mr. Case somewhere in western New York, became a three million man in no He managed his funds so well that he and Wilson as owners of the opera, for its production, and an individual contract with They black-creped it round New York for a died in 1880 leaving twice as much to his

year, and then they sailed away. I had known Cornelia, as the young woman was named, for many a year. She was full forty. She was one of those colorless ash blondes that in their extreme youth never amounted to much. She had been through a course of dentistry and come out finished, upper and under set. So much furniture in her pulpit made her remarks rather difficult to understand; but she assured me "che cheould not be chaught by chany forchune chunter." And she came back in six months with the sorriest specimen of a sick Frenchman I ever saw. He was a diluted Caporal, twenty-five years old, and the most palpable fraud possible.

Poor Cornelia! Advice was thrown away upon her. It was in vain to tell her she was old, unattractive, positively ugly; that she was being courted for her money. She would not listen to it. Her Adolph was a noble, a Count. Ordinary American men cound not recognize her merit, and a great soul like that of a Count had more penetration.

Cornelia married him. In Milan, on their bridal tour, he was discovered to have been a c urier for a Boston family travelling the year before. Then the trouble began. During the first months of marriage he got control of his wife's property and made for his mother-in-law's. The two demented women wander about Europe a blocked by this tous increases the this Summer, when they returned with a few thousands out of the wreck of the vast thousands out of the wreck of the vast fortune they had five years ago. Cor nelia has been beaten black and blue, insulted, neglected and maltrrated. She couldn't have picked up a bigger scoundrel if she had married one of the Whyo gang in New York, and the draws a age, of comfort in de-York, and she draws a sor, of comfort in describing the woes of a dozen American women she has met on the Continent leading precisely the life she did with foreign tyrants they mar-ried in preference to honest, plain men of the United States persuasion.

The present crop of young girls seem all to have their eyes on foreign marriages. It would be a noble work for the Yankee wives of French and English noblemen (?) to send on their experiences to some American journal for publication. The sad stories, so much alike in the dark shades would the pictures be, that sion of s. me of these fatal marriages that result like Cornelia Case's and Emily Schom berg's, in financial ruin, in awful scandal and olesale misery.

I have forgiven the compositor who tackled my words, "Institution for the protection of orphan children," and turned them out, "In-stitution for the production of awful children;" but I want to object to the lad who made me say last week that the hero of Luska's novel "discoursed his own crime." I wrote "discovered his own crime." It's the usual thing on the stage to discourse of one's iniquity: it's man, believing himself an innocent being, to discover he is a murderer. And that was the situation I thought Mr. Mansfield, so successful in those psycholigal studies, could make another startling play of.

Oh, what a week this has been for the dramatic critics! So much to see and so much to matic critics! So much to see and so much to say. You want to send a dressmaker to the Fifth Avenue, for Langtry's to lettes are the best things in the play. You should send a carpenter over to the Academy to report the mechanical effects of A Dark Secret. Have you heard that the description of the tank has to stay. the damsel chucked into the tank has to stay under water so long that she was a tube to breathe through? This combining the womanfish business with acting is a new wrinkle Certainly a deat man ought to do the report of the Arabian Nights. If he can't hear the words he'll have a much better opinion of the performance. And if Blooming dale will lend you a patient, by all means send him to the Bijou. Some men are born bad actors, some men achieve bad acting, but it looks as if Mackay had bad parts thrust upon him. Every time I've seen him of late he has been struggling to galvanize a corpse. And the worst case he has ever tackled is in that Circus in Town. No one but a lunatic could tell much about that idiocy of a play I'm waiting with hopeful patience to see if Bronson Howard has treated my dear boys, Robson and Crane, as if they were in Sara toga or only met by chance. There's quite a difference, I can assure you.

Do you ever feel something unpleasant in the atmosphare that takes every breath out of your sails? You feel conscious that the sun ought to shine since there are no clouds, and yet an indefinable misery sits on your soul and raises a blue cotton umbrella that shuts out every glimpse of heaven. That's my con dition this morning and the less I write under the circumstances the better it will be for the GIDDY GUSHER

Professional Doings.

-J. C. Edson has signed with Dominick Murray for

-Branch O'Brien has a fourth interest in the present tour of May Blossom. -The final performance of Rome Under Nero was give at Ciocinnati 17.

-Pion Boucicault seems to have lost his grip as an attraction in San Francisco. -Mrs. J. W. Randolph (Millie Turnour) recently pre-sented her husband with a boy.

-A. R. Waterman is booking time for the Bartram-Burbidge company in A Night Off. -The Lewis Opera House at Ottumwa, Iowa, was to-tally destroyed by fire on Monday.

-Marion Elmore has joined the company playing A Run of Luck at the Boston Theatre. —L. W. Hoffman has succeeded P. A. Paulscraft in the business management of Louise Litta. —Fair dates, week of Oct. 10, are open at Huntsville, Ala, where a large business is guaranteed.

-Mary A. Penfield, last season with E. A. McDow-Lillian Lewis denies that she will be the next lessee he Grand Opera House, New Orleans. -Irene Hernandez left Hoyt's Hole in the Ground on Tuesday to join Mestayer's We, Us & Co.

Gus Reynolds has been engaged by J. M. Hill to pport James Connor Roach in Dan Darcy. —In Chip o' the Old Block Ma guerite Fish appears to be receiving the bulk of the good notices. -Frank Mayo opened in Nordeck at the Bush Street Theatre, San Fra_sisco, on Monday night to fine busi-

-The Three Corners Comedy company is in active rehearsal and will open in Philad liphia early in October

—During this season Lillian Lewis will appear for two weeks in New Orleans and for three weeks in New York City.

-Georgie Dickson, who has been with Robson and rane for the past three seasons, is open for an engage-

-H. R. Jacobs is about to change the name of the Arch Street Opera House, Philadelphia, to the Conti

—Two Old Cronies has become a solid success in the farce-comedy line. Its success was instantaneous and bids fair to endure. Good dates are open at the Opera House, Dubois Pa. Manager C. B. Nettleton offers certainties for ac-ceptable holiday attraction.

ceptable holiday attractions.

— As the star in Casper the Yodler, Charles T. Ellis has thus far exceeded the most sanguine anticipations of his manager, F. F Proctor.

—Louise Araot has had success as the Widow O'Brien in Fun on the Bristo, that it has taken a permanent and prominent place in her repertoire.

prominent place in her repertoire.

—Nat Goodwin opened his season to a packed house at Macauley's Theatre, Louisville. The bill was Turned Up and Lend Me Five Shillings.

—The Casino Erminie is a success at the Globe Theatre, Boston. All appearances indicate a big fortnight's run. Kitty Cheatham is with the company.

—Williams Hall, Fayetteville, N.C., is open for dates. It seats 600; population 7.000. Will rent or share. The Fayetteville ladependent Light Infantry are the lesseer.

—The Folmar Oorra House at Troy. Ala. is just

—The Folmar Opera House at Troy, Ala., is just completed. It sears 850, and is well equipped. Troy is handy to Montgomery and Eufauls, Ala., and Colum-bus, Ga.

-Manager Gardner Rand, of Rand's Opera House, Troy, N. Y., wants the best travelling attractions for the following h. lidays: Nov. 24, Dec. 26, Jan. 2 and March 17.

—for the October Exposition in Kansas City Mana-ger Corydon F. Craig has secured the pyrotechnic dis-play illustrating the naval engagement between the Moniter and Merrimac.

—The new Grand Opera House, Buffalo, under the management of Colonel T. E. Snelbaker, opened in a blaze of glory on Monday night. Lilian Olcott in Theodora was the attraction.

The Grass Widow, with C. T. Parsloe as a feature of the cast, was well received at the Columbia Theatre, Chicago, on Monday night. The event marked Mr. Parsloe's return to the stage.

The Red Lamp opened at the Boston Museum on Monday night to a large house. Annie Cla ke was warmly received on her reappearance at the theatre with which she has been so long associated. —Blanche Seymour has been playing the leading role.

Ivy Magee, in The Kindergarden during the illness of
Miss Conway. She was called upon at a few hours' notice and played the part in a flawless manner.

—New England newspapers have been flaming with full-page advertisements announcing the coming of Effic Elisler. A. L. Erlanger has been doing the ad-vance work with his usual enterprise and activity.

—At the close of this year Willard Spenser, the author, will assume the sole control of the Litt.e Tycoon opera interests. There will be new scenery and new costumes. Mr. Spenser is now booking for next

scason.

The Grand Opera House, Milwaukee, has been newly fitted up, and is now in fine shape for bookings, E. G. Kudolf is the manager, to whom correspondence should be addressed. A good attraction is wanted for Sunday, Sept. 25.

—In accordance with announcement long ago made, the new Hennepin Avenue Theatre, Mugeapolis, was opened by the Booth Barrett combination on Monday night, Sept. 19. The play was Julius Caesar, and there was a fashionable jam.

was a fashionable jam.

—G. H. Hamilton, manager, writes that the Knight of Labor company is doing well on the road. "We are not disbanded," he says, "but will live to fill all our dates. We have made some changes in the route and are now doing week stands."

are now doing week stands."

Katie Putnam's season opens in Chicago on Oct. 3.
Her company comprises Lettie Allen, Neily Strickland,
Harry Warren, F. D. Montagne, Burt Ciark, L. C.
Glassford, Sr., R. C. Kdwards. H. B. Emery, manager;
Matt. L. Berry, business manager.

Matt. L. Berry, business manager.

-Hunt's Hotel and Restaurant, Cincinnati, is run on the American and European plans. Those choosing the former are welcome to the table at all hours without extra charge. The hotel is on Vine street, between Fourth and Fifth, and convenient to the theatres. and Fifth, and convenient to the theatres.

—W. J. Shaw's organization, known as the American Co-operative Dramatic Association, made up of a number of Cincipnati business men, has abandoned the amusement field, the stockholders having been mulcted to the extent of double the amount of their stock.

—On Sept. 26 the Criterion Opera company, under the management of Aborn and Walters, opens the regu-lar season of the New Grand Opera House at Colum-bus, O. These managers are also negytiating for the opening of Whitney's New Grand Opera House in Detective.

—In addressing the Howard Opera House, Malone.

N. Y., the firm name of the managers, Fergusor and Meritt, should be added. The house does not belong to any circuit, and ten-twenty companies are not played. The managers have flattering testimonials from many leading stars.

Jeading stars.

Jennie Kimball is working over Mam'z-l'e into more of a musical comedy. Newton Chisnell, so long with Almee, is conducting the rehearsals. The company comprises Kate Foley, Mile. Otilile, Rose Chesneau, Harry C. Clarke, John Marble, Clement St. Martin, Arthur Moulton and the Primose Quartette. The rehearsals give promise of a fine perf. mance.

—The reop-ning of the Grand Opera House, under the management of Chalet and Wilt, was a great Mon-day-night event in Pittsburg. Mr. Chalet was pre-sented with a gold watch. The attraction, Toboggan-ing, turned people away. An innovation was an opera-glass attached by a chain to every parquet seat.

—Alice Crowther is playing the role of Laura in Turner's Under the Gaslight company. W. J. Sully and Neliie Germon have joined the company. In addition to their specialties, they will play Bermudas and Peacablossom, respectively. Senator Frank Bell will be seen again this Beason in his old part, Lawy, r. Rowe.

—The Jessie Bonstelle company in the musical comedy Trixie includes Helen Morton, Mrs. H. L. Bonstelle, Walter Hawley, J. A. LeBarge, Ned Douglas, Elmer E. Ellsworth, Tony Wert and E. D. Douglas, manager. H. E. Wines is in advance. Trixie s by E. D. Stair, a Michigan newspaper man and theatrical

-The new Warren (').) Opera House, opened about the beginning of this year, is on the ground floor, and has a scatting capacity of about 900. The stage is 40x87 and 43 feet high. The house is supplied with sixteen sets of scenes, ten dressing-rooms and an orchestra of sixteen pieces. Only one attraction a week is played. P. L. Webb is the manager and H. S. Taylor the New York representation.

—Shreveport, Lat, is to have a new theatre to take the place of Tal.y's Opera House. Leon M. Carter, of the old house, will be its manager. When finished, bookings at the old house will be transferred to the new. In the meantime Manager Carter has plenty of time open for the Fall and Winter Of late years Shreveport, with its 15,000 inhabitants, has come into prominence as a good theatrical town.

good theatrical town.

—The new Opera House at Hanover, Pa., was opened by Minnie Maddern on Sept 19. It was the great dramatic event in the history of the town, Arthur E. Miller, Miss Maddern's manager, wrote resident manager Barnitz a very complimentary letter, saying his theatre and its patrenage made Hanover one of the best one in ght stands in Pennsylvania.

—Frank Murray writer Tur. Minney (m. 1997).

nght stands in Pennsylvania.

—Frank Murray writes The Mirror from Detroit: "I was to have gone ahead of Helen Dauvray, but through the kindness of Manager Hayden I have been placed in the same position with Daniels' Little Puck company. You might state that Mr. Hayden is endeavoring to find places for all those who were so sudden'y thrown out. I do not know whether the people themselves know this or not, nor has he stated his intentions to me; but I know it a fact."

The following resolute as an arranged for Bules South.

to me; but I know it s a fact."

— The following people are engaged for Rufus Scott's Thrown Upon the World company: Frank L. Union, Harry Woodc ck, Walter G.fford, Z. G. Wood, Louis H. Bullock, Mark Edwards T. C. Edwin, J. L. Hatch, Frank Gibson. Jeanette Morris, Marie Henley, Edna Roberts, Marion Rogers and Rufus Scott. The sean Copened at Paterson, N. J., 1 st Monday night, K. H. Brock is the manager, with William Hart in advance.
—Corine in Arcadia was the first Australia.

Brock is the manager, with William Hart in advance.

—Corinne in Arcadia was the first attraction at the Arch Street Opera House, Philadelphia, under the new management of H. R. Jacobs. The engagement was a tremendous success, every inch of standing-room being occupied every night before the curtain rose. Miss Kimbail has so thoroughly improved Gill's burlesque werything almost—that the old affair is hardly recognizable except in name. Corinne is captivating as the rascally young Tom, the piper's son and through her singing and dancing jumped into popularity at once with the Quaker City audiences.

—Good attractions are wasted for the Acceptance.

once with the Quaker City audiences.

Good attractions are wanted for the Academy of Music, Ric mond, Va The house seats nearly 1.600, with standing-room for another 500. The whole house is ligated by electricity. It is a complete theatre in every respect, and was built only last year. Joseph K. Strasburger is the manager, and am mg his recent bookings are the National Opera company, the Boston Ideals and Jim the Penman. Standard prices are maintained. Mr. Strasburger is also the manager of the Academy of Music at Norfolk. The week of Dec. 19 is open in both cities; Dec. 19 in Norfolk, Dec. 26 in Richmond, and Dec. 29-39-31 in Norfolk.

—Harry C. Barton has been compelled to responsition with the James-Waiswright company or sillness. Mr. Barton acted Claudius in Virgnel Ghost in Hamlet, Alastor in Ingomar, with other He was formerly with John McCullough, and past two seasons has filled engagements is Booth's company. He is now on his way be Detroit.

Detroit.

—A prominent Southern railroad official writes Henry Greenwall in regard to Texas rates as follows: "For min to so persons, s :-sc. per mile; over s4, sc. per mile gargage free, unless of a nature or in quantity to require an extra car, in which case a charge of 19c, per mile, with minimum of \$15 for ea h run, will be made. Advance agent gets same rate as his company. He parses issued, A company of ine, with advance acent, is looked upon as a company of teu. If a comman here the state of the sea than the sea t passes usued. A company of nine, with advance acent, is looked upon as a company of ten. If a company has less than nine and an ad ance agent, no reduction is made in rates or baggage allowance. That is company must pay 3c, per mile, and is allowed only 150 pounds of baggage to each person."

A CADEMY OF MUSIC. 14th st. and Irving place,
Every evening at 8. Matinee Saturday at s.
A. J. Musray. Manager
Elaborate production of the latest and greatest London
Melodramat c Success,

A DAPK SECRET. Superh scenery, elegant costumes and appointments, surpassing in realistic effect anything ever attempted on the American stage.

THE GREAT HENLEY REGATTA SCENE THE GREAT HENLEY REGATTA SCENE

with real rewboats, steam launches, racing shells, etc beautiful steam-launch on a stage flooded with | 5 000 CUBIC FEET OF REAL WATER. |-COMPANY OF EXCEPTIONAL STRENGTH.
Reserved seats, 30c., 73c. and \$1. Family Circle, 23c.
General admission, 3cc.

CASINO.
Mr. Rudolph Aronson

Evenings at 8. Saturday Matinee at s. ADMISSION so Cents. so Centa Reserved seats, 50c. and \$1 extra. Boxes, \$8, \$10, \$18.

The charming comic opera, THE MARQUIS.

Splendid cast

John J. Braham, Musical Director.

Roof Garden Promenade Concert after the opera

Seats secured two weeks in advance. WINDSOR THEATRE.

Bowery near Canal Street,
Frank B. Murtha - Sole Prop

One week only. MR. JAMES CARDEN in his great drama,

TWO ROADS.

Every evening at 8. Matinees Wednesday and Saturday, I 4 TH STREET THEATRE.

MR. J. W. ROSENQUEST, - - Sole Manag Matinees Wednesday and Saturday. The latest satire by CHARLES HOYT, entitled

A HOLE IN THE GROUND.

A modest attempt to amuse the public for two hand a half. BEAUTIFULLY PRODUCED.

UNION SQUARE THEATRE.
Under the management of J. M. HILL.

MR. BURLEIGH in ONE AGAINST MANY,

IN THE ORCHESTRA.
IN THE BALCONY.
IN THE GALLERY.
IN THE BOX OFFICE. SUCCESS. SUCCESS.

Every Evening at 8:30. Saturday matinee at s. DOCKSTADER'S. Evenings at 8:30. Saturday matinee at 9:30.

Mr. LEW DOCKSTADER - Manager Mr. EDWARD E. KIDDER - Acting Manager TREMENDOUS SUCCESS! THEATRE TOO SMALL!

MATCHLESS MINSTRELSY.

THE FALL OF NEW BABYLON.

WALLACK'S THEATRE, Broadway and 30th St. Mr. Lester Wallack, Sole Proprietor and Manager McCAULL OPERA COMIQUE COMPANY.

John A. McCaull

Presenting

THE ORIGINAL PRODUCTION IN ENGLISH

of the latest Viennese success,

BELLMAN.

BELLMAN.

Admission 50c.

Matinee Saturday at 9.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - Sole Manager

MR. RICHARD MANSFIELD, Dr. JEKYLL AND Mr. HYDE.

"A noble moral underlies this marvellous tale." GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. French. Reserved seats, orchestra circle and balcony, 506.

Matinees Wednesday and Saturday. LIGHTS O' LONDON. Next week-HARBOR LIGHTS.

H. R. JACOBS' THIRD AVENUE THEATRE. An Ovation—Crowded Nightly to the Doors.
PRICES, 10c. to \$1. SEATING CAPACITY, 2200
Matinees Monday, Wednesday, and Saturday.

This The Grand Spectacle,
Werk. ZOZO, THE MAGIC QUEEN.
Next week—C. A. Gardner in his new KARL.

YCEUM THEATRE, 4th Avenue and 33d Street
DANIEL FACHMAN,
Begins 8:14.

THE GREAT PINK PEARL.
THE GREAT PINK PEARL.
THE GREAT PINK PEARL.
Cast includes Herbert Kelcey, E H. Sothern, W. J.
Lemoyne, Herbert Archer, Rowland Buckstone, R V.
Cotton. Mime de Naucaze, Grace Henderson, Etta Hawkins, Violet Campbell.

YCEUM THEATRE.
Friday afternoon, Sept. 23, at 2 o'clock
Special matinee performance of SPECIAL.

THE AMERICAN CLAIMANT.

Or, Mulberry Sellers Ten Years Later. A new comedy by Mark Two MR. A. P. FURBANK ss COLONEL MULBERRY SELLERS, supported by an efficient company. Sale of seats now progressing.

FIFTH AVENUE THEATRE. Mr. John Stetson

FIFTH AVENUE THEATRE.
Proprietor and Manager. - Mr. John
Evenings at 8. Saturday matinee at 2.
M.K. LANGTRY.
MRN. LANGTRY.
Accompanied by Maurice Barrymore and ber opany, in the latest London success,
AS IN A LOUKING GLASS.
New Scenery: and App. intimests.
Seats secured two weeks in advance.

PROVINCIAL.

ing, and Manager Mansfield has already engages decided attractions.

side Down, the joint production of Thomas A. and John J. McNally, of the staff of the Herald, is city, has proved a remarkable success, as played a smaller New England cities, and will be brought in this city at an enrity data.

Bestonians is Ideal English Opera have fixed itely upon The Ponchers for their first appearance seams, which will take place as Worcester early in bler. The pictor is by so means new. The principart was written for Heilbrow, years ago, and was, and has been succe, popular in Paris. Singularly uph, it has no er been translated into English until, and its performance by the Bostonians will be the in Americs.

PHILADELPHIA.

PHILADELPHIA.

It is scarcely necessary to call attention to the fact hat we have had a great celebration in our city, but I imply meestion it that it may plead my excuse for sending this week a brief communication. The claims of toogutality, together with the feverial desire to see all he eights, left but little time for theatrical work, and ittle ability to do that work well. Of course the crowd of strangers in town found at way into the theatres, and remandous bus ness was the result.

At the Arch Street Theatre was noted the exception. The boune was out of the line of travel, and suffered secondaryly. Loseph Haworth appeared there is Rosefale, and I fear that the attraction was responsible in part for the light business. In a word, the revival of Rosefale proved a failure here. If Rosefale were now a very play it would get such a seathing from the critics that it would not live a mouth. This condemnation by no means exceede to the players. Joseph Haworth appeared there is Rosefale in the Grant part of the special conditions of the control of the contr

A Dark Screet has ansised its ran at the wanner kreek Theatre. The business constantly increases, and the play receives the most use quivocal marks of favor. It was certainly a popular success. This week, Allan Dare; sô, Castleton Opera co.

Dolores crowded the Chestaut Street Opera House revery night. The receipts were very large. The play is running very smoothly, thanks to the excellent stage management of Mr. Gotthold. Last week I inadvertently assigned to Ricca Allen the role and the praise which really bell nged to Charlotte Dean. Miss Allan falls with credit the role of Sarah Mattheson, a Flemish patriot. Dolores remains another week, and Augustia Dalv's co. comes sô.

falls with credit the role of Sarah Matthesson, a Flemish patriot. Dolorer remains another week, and Augustia Daly's co. comes s6.

Jessph Murphy opened to light business at the Chestaut Street Theatre is Kerry Gow, but business rapidly increased ustil it taxed the capacity of the house. This week he presents The Done-gh; s6, Robert Downing.

At the National Theatre Fred Bryton appearse in Forgiven and played to crowded houses. This week Clio; s6 Edwin Arden

It was aimost impossible to effect an entrance to the Castral Theatre, so guest was the rush to see the Emily Soldens Burlesque co. In the occasional visits I paid I had only the opportunities to note the excellence of Soldens's singing and acting, the clever singing of the Stanley Sisters, the souderful acrobatic feats of the Dare Brothers, the bewildering dancing and lofty licking of the insmitable Sara, and the entertaining song, inhabitons, etc., of Jennie Melville and Eva Scetson. This week Richard Hyde's Specialty co.; so The Night Orsia.

The Arch Streat Opera House opened we funder the

Dare Brothers, the bewildering dancing and lofty kicking of the inimitable Sara, and the entertaining songs, inimitations, etc., of Jennie Melville and Eva Scetton. This week Richard Hyde's Specialty co.; so The Might Owls.

The Arch Street Opera House opened to (under the new management of Jacobs and Hickey) with Corinne in Arcadia. This little lady, who was almost unknown here, found imme-liste favor, and the house was crowded all the week. Corinne is certainly very entertaining. She is vivacious but modest; she siegas fairly well, and dances admirably. Her co. is tairly good, especial praise beins due to Newton Chianell, the old piper, with his escellent Scotch dialect and his tund of humor. The show is pure and bright and well worth seeing. This week the name of the house is changed, and it will hereafter be known as the Continental Theatre. The current attraction is A Great Wrong.

Brief Mention: Storm-Beaten was the attraction at Forepangh's Theatre; crowded horses the result.—Farron's Soap Subble did good business at the Lyccum.—The Little Tyccoon made money at the Academy of Muslic.—Carnerous' had not an inch of standing-room left, and when laughter inflated the audience the walls beiged —A panic occurred at Foregangh's Theatre during the last Saturday matinee, owing to the maliciousness of a small boy who shouted "Fire!" It was soon quelled by proving that no fire existed, and by the prompt action of the alert managers. John Forepaugh threw open the entire stage to reassure the frightened crowd, and stalwart Frank Connelly promptly knocked down three male brutes who were overthrowing women in their frantic Sight.—J. H. Fitzpatrick, who is playing here in Dolores, is very proud of a gift presented him by his wife August so. It is a girl.

CLEVELAND.

The week has been a busy one among the theatres.
The Opera House co. new Columbia opened the season dast week, and not a manager complains of a balance on the wrong side of his ledge?. The fine musical organi-

gation, the Carleton opera co., have had crowded houses at the Opera House, presenting Nanon, Erminie and Merry War Natural Gas 10, week; 26, John Gilbert, H. V Donnelly and Eddie Gerard to make fun; 25, Allan Dare.

The new Columbia Theatre, on Euclid avenue, opened last week. The Mayor and council and city officials were present, and Manager B. C. Hart was in a delightful state of mind. The theatre is very hand-some and Hart has started cut right. Hanlon's Fantasma has had "standing room" business and the piece was nicely staged. Herne's Hearts of Oak 10, week; 26, Minnue Maddern.

Her Atonement has had 2 good week at the popular Cleveland theatre. Tony Pastor's co. 17. A Chip of the Old Block 26.

Uncle John Elliser opened his thirty fifth dramatic season in Cleveland 19 with Watkins' Tea Party in Catnip T.

Briefs: James Douglas, of Cincinnati, has lease if Montpelier's Academy of Music, and will open it Oct. 1 as a vaudeville house.—At Drew's Dime Museum, 10, Admiral Dot and Jennie Ouigley, the dwarfs. a panorama of Shiloh, the Westons, Bruno and Monroe, Bob y Emmett and Frank Green are new —Will Hawouth, brother of Ioe, has signed to play the spy in Held by the Enemy —Oliver P. Harris, of this city, leaves in a day or two to join Wilsou and Rankin's Minatrels —The Carleton Opera co has in rehearsal two new works. They are both English importations. One is nameless yet, and the other will be called Phyllis; or, The Two Rings.—Nora Hawouth, sister to Joseph, is home after a delightful European trip.

BOSTON.

The regular theatrical season, now is its third week, has opened with a rush, and the measures are have prevented houses that far, and the protection of the time that it will rus through the entire capazement. This suil he adserpointment to such do not party and the protection of both player will very likely be and the protection of both player will very likely be and the protection of both player will very likely be and the protection of both player will very likely be and the protection of both player will very likely be and the protection of both player will very likely be and the protection of both player will very likely be and the protection of both player will very likely be and the protection of both player will very likely be and the protection of both player will very likely be and the protection of both player will very likely be and the protection of both player will very likely be and the protection of the protection

not render them as nicely as tany our renders, house was crowded and several hundred dollars must now be nestled in Miss Thebanit's purse. She deserves it, too.

Jetties: Faranta opened 1y—one week earlier than he had announced.—Bert Davis, press agent for Wilson and Rankin's Minstrels, as in town. He says that the co. is doing a splendid business—much better than when Wilson was one of the Big Four. Mr. Davis has requested me to araw your attention to the fact that his is Wilson and Rankin's Minstrels, not Wilson's Minstrels, as has appeared in THE MIRROR'S advance dates list. When Rankin left the co. hs was paid a sum of money for the use of his name. The name Wilson's Minstrels confounds the organization with Fred. Wilson's Minstrels now playing somewhere in the Northern States.—Manager Lowden has booked to appear at the Avenue George Fawcett Rowe in a version of David Copperfield and Turner's Under the Gaslight.—Mr. Bidwell will issue books containing fifty admissions to his theaatres and sell them for \$1.5. They should have a big sale. Prices remain the same as last year.

arises there is no lack of ap itt, and she carried the strong parts remarkably well, especially the scene between herself and Grace Rosebery. Miss Leffingwell curprised all with her remarkably good work, and next to the star she carried away all the honors left. The rest of the company are well selected and played their various roles acceptably. Edward Harrington this week, Nat Goodwin next.

At the Grand the Golden Giant drew fair houses. As Bet Mrs. Rankin does not seem to act, but to have always been that hoydenish, coquetting girl. Ralph Delmore plays his character well, but I have always thought that heavies was his line of business. W. S. Harkins gave a neat portrayal of the gambler, while the Chinaman—that is, a simos-pure Chinaman—might receive some pointers from Charley Paraloc. McNish, Johason and Slavin's Minstrels this week; A Home Run next.

ceive some pointers from Charley Parsloc. McNish, Johnson and Slavin's Minstrels this week; A Home Run mext.

At Pope's Charles Erin Verner in Shamus O'Brien played a good engagement. The play is the same as seen here last season, and brought out the lovers of the "Ould Dart" in force. Mr Verner is constantly improving, and his acting of the part of the "Bould Boy of Glingal" was a very even performance. W. B. Cahill, as the informer, is the old sneak, and was received nightly with hisses. Katharine Walsh is a neat actress, and her solos and duets with Shamus were heartily encorso. The rest of the co. were equal to the work cut out for them. Chip o' the Old Block this week; Dan'l Sully next.

Stetson's Big Burlesque co. drew good houses at the Standard last week. The performance was an even one, the work of John C, Leach and Emily Sells, female contortioniest, standing out prominently. Loui-Lord this week; Masshall's Japanese troupe next; Around the World in Eighty Days to follow.

Sid. C. France, in Marked for Life, did good houses at the People's, the upper tiers being well filled. It is the same performance seen everwwhere, and does not call for much comment. The specialties before the drama were good. Peck's Bad Boy this week; Michael Strogoff next.

Cues: The Exposition is in full blast and crowds are thronging the large halls every day. The Eigin Band has been discouring music since the opening, but en Tuesday Gilmore will arrive—The Last Days of Pompeil has begun a successful season here under the direction of Mesars. Pain.—Col. Harriyan, brother to the only Ed,, is in town looking after the New York Park Theatre co.'s interests. He says the reason why Ned plays and he goes in advance is on account of his being the handsomer man. Lillian Lewis will play As in a Looking Glass in one-night stands for the next two weeks.

The T. P. W. Minstrels turned them away all the week at Ford's. Erra Kendall in A Pair of Kids opened to a big house on Monday nigth. Next, Jim the Pen-

mau.

Rene, the Huguenot Captain, with the Redmund-Barry co., in the cast, drew good attendance at the Holliday Street Theatre last week. It proved to be a romantic drama of the highest order. The part of Rene shows William Redmund at his best and the rest of the co. is evenly good. This week we are having another epidemic of the Little Tycoon. Next, Kiralfys' Dolores.

The opening week at Harris' Academy of music was a succession of crowded houses, with standing room at a premium. Bartley Campbell's White Slave was the attraction. Patti Rosa began a week's engagement on Monday afternoon in Bob. Thursday and rest of the week Zip Next, Kudergarden.

Marinelll's Cosmopolitan Congress closed a big week's business at the Monumental Theatre on Saturday night, and gava one of the finest varnety bills seen here in a long time. Emily Soldene Burleaque co. began the week with a packed house on Monday night. Next, James Hyde's Spe cialty co.

W. M. Paul in Lucky Ranch is drawing fairly at Froot Street Theatre this week. Next, Odell Williams in The Judge.

Mention: F. S. Redmond and Co. on Monday opened the old Dime Museum on Baltimore street, near Gay. The orem sea have been entirely reconstructed and refurnished throughout and present quite an attractive angearance.—Theodore Hamilton, J. B. Maher with a handsome gold watch and chain on Tuesday night of last week. Mrs. Maher was at one time a prominent member of the club.—The Lyccum has been remodeled and rebuilt at a cost of \$50 coo, and will be opened for the season Sept 50 with Conried's Gyosy Baron co. J. H. Albaugh, of the Holliday Street Theatre, is the proprietor and S. W. Fort is his manager.

CINCINNATI.

CINCINNATI.

Manager Fennessy, of Heuck's secured an exceptionally attractive opening card in Michael Strogoff. The play, for whose satisfactory presentation the capacious stage of Heuck's is admirably adapted, cloved a successful week 17. Florine Araold in the leading female role was notably good. This week H. Grattan Donnelly's skit. A Home Run, will be presented, followed 35 by the Natural Gas co. The Carleton Opera co. in Nanon Oct. 2.

The Grand Opera House was well attended past week, the attraction consisting in Watkans' Tea Party in Catinjo Tea. The party comprises several clever people, notably j. W. Ransone, Sol Alken, Fred. Julian, Jensie Williams and Carlotta Bordeaux. This week Mrs. McKee Rankin and her co. in The Golden Giant. McNish, Johanon and Slavin's Minstrels s6.

Ivy Leaf, presented by W. H. Power's co., held the boards during last week at Havilin's, and, despite its f equency as an attraction, was well attended. This week, Her Atonement, followed 25 by Taken from Life. Frank Daniels in Puck Oct. 2.

The Australian Novelty co. at the People's furnished a very attractive variety entertanment and closed 2 thoroughly successful week 17. This week, Marshall's Japanese Specialty co.

P. F. Baker, in Chris and Lena, closed a very successful week at Harris' Family Theatre 17. This week, W. T. Bryant in Keep It Dark, supported by Lizzie Richmond, Julia Wilson and an excellent co.

Between Acts: The American Co-operative Dramatic Association, organized by W. J. Shaw, amusment editor of the Evaning Past, for the purpose of producing Mr. Shaw's piays Themistocles, Soul of Hosor and An American Crank, concluded to quit 17, and the stockholders, some twenty-five in number, cheerfully paid the double assessment required under Uho State laws, and abandooed the amusement field finally and torever. The stockholders claim that the mistake occurred in presenting Themistocles, the concern was largely held by prominent Cincinnati merchants, and the non-profitable nature of the investment was speedily apparent.

SAN FRANCISCO.

Sarr. 13.

Last week was not noted for its theatrical brilliancy, but the prospects for this week being lively are rood. The San Francisco public has once more been called upon to criticise two new plays—produced here for the first time on any stage: Boucicault's Phyrae and Jeffreys Lewis' Lady Lynne. If they meet with the same approval as The Jilt. then success is assured. The Stranglers of Paris, with Lewis Morrison, Gustavus Levick and Rosabel Morrison in the principal roles, drew delighted audiences to the Alcazar. Scanlan in Shane-na-Lawn was so attractive to the patrons of the cosy little Bush that business continued good.

The Lily of Killarney did very well at the Tivoli. Edward Stevens' acting of Danny Mann was highly spoken of. This opers will run until further notice. Olivette is in preparation.

Mr. Boucicault's illness caused the Baidwin to remain closed all last week, aithough active rehearsals of his new comedy have been going on there.

The Orpheum is liberally patronized, but with all its attractions thus far the Hungarian Orchestra remains the favorite. The new things this week are the marble statue, called "Galatea," which turns to life; Signor Carlo, the instantaneous portrait painter; Achmet Bey and All Bey, Indian juggl-rs and illusionists; also the beginning of Saturday matinees.

The big as well as the little folks are anxiously awaiting the advent of Robinson's Circus at Ceatral Park 15. Dion Boucicault's new comedy-drama was put on last night with the following cast:

Jack O'Beirne, an artist Dion Boucicault SEPT. 13.

ш	Eur mich the Infowing cast:
-23	Jack O'Beirne, an artist Dion Boucicaul Mark Carrington
- 1	Shirley Vereker, a man-about-town. Chas. A Smily Lord Harlingham
-	Lord BillericanFrits William: Sir Dudley Talboys
	PhryneLouise Thorndyk Mrs. Downey, a woman-about-town
	Rita Martinez, a feature in the Wild West Show
	Barbara Talboys
	Katie Rideout (Members of) Blanche Weave Lady Maskeline Monte Carlo Miss William Lady Goodwood (Ladies' Club) Miss Walton
	There was a large audience present, and the play well received.

Jeffreys Lewis made her reappearance last night at Alcasar in the new play of Lady Lynne, with the fol-

Mrs Gordon, Little Mabel Bowman
Gordon Rydal. Little Mabel Bowman
It is a society drama, and was well played. It is suggestive of East Lynne and the New Magdalen.
W. J. Scanlan began his last wees at the Bush, to a
good house, in his new play. The Irish Minstrel. Frank
Mayo follows in Nordeck.
Coast Drift: Frank Clarke, the Australian manager,
leaves for home to-day, taking with him Mile. Garretta
and her trained pigeons, and Ouda, the gymnast. He
was anxious to contract with the H. ngarian orchestra,
but failed.—Pretty Eleanor Barry, instead of going
Kast, appears in Lady Lynne this week, playing Elinore, the part Maud Granger thought of taking.—Marion Elnore, of the Boucicault co, has returned East on
account of ill health —Margaret Mather folows Kate
Forsyth here.—Charles H. Mestayer has arrived to support Jeffreys Lewis, wit whom he appeared here foor
years ago —Clarence Eddy, the organist, left Sunday
for Chicago; that he has decided to return next year
with his wife, a fine vocalist and pianiste.—Arthur
Braoscombe has joined the Grismer-Davies co —William McClelland has leased the old St. Ignatius building on Market street, and is fitting it up as a popularpriced vandeville theatre, to be known as McClelland's
Academy of Music. It will open on Sept 56, and 'tis
asid that 'ames O. Barrows may be stage manager.—
Fred. Innes gave a dinner to a number of friends
Wednesday to celebrafe the organization of the Innes
Band.—Fay Templeton, with her h. sband, Howell Osborne, has been spending the past week in the city.—
After his engagement with Jeffreys Lewis, Gustave
Levick, with Celia Alesberg, will probably tour the
coast.—Kate Forsyth, Eben Plympton and Sen Teal
arrived in the city Saturday.—Imre Kiralfy is negotiating for the ordonction of the Fail of Babylon here durling the holidays.—Maude Granger is still here, although
she intends leaving for the East soon.—Sheridan Corbyn, in advance of Frank Mayo, arrived Friday.—A

large Crayon portrait of the late Louise Calvert has just been completed by a six er professional. It is said to be a professional likeness.—As Mrs. Louise Davenport-Sheridan still resides in Australia ahe could not possibly be married in New York the other day as some papers stated.

CHICAGO.

CHICAGO.

Pawa Ticket No. six the new comedy by Belasco and Greene, which Lotta has elected to star in this season, saw the footlights for the first time at McVicker's is. In justice to Lotta and her able co. it must be said the play made a hit. It is a piece thrown together with a pitchfork, and has but one true character in it, that of the Jew, Uncle Harris, admirably played by John Howson.

The McCaull Op-ra co. met with a fine reception at the Opera House in Indiana. The new work can not be said to qual previous operas of the co., athough it has many pleasing features. The houses have been large. Same bill this week.

Hermann, the wizard, has filled Hooley's Theatre all the week. He has introduced many new tricks, and his new mystery, the Black Art, will eventually prove one of his best cards. He remains another week. Sweatnam, Rice and Fagan's Minstrels 25.

Johnson, McNish and Slavin's Minstrels found a ready welcome at the Grand. They are to be congratulated on having a spleadid new fi st-part, and the specialties are above the average. This week, the Hanlons in Le Vovage en Suisse. Sol Smith Russell 25.

Agnes Robertson in My Geraldine had a prosperous week at the Columbia. This week Charles Paraloe in A Grass Widow. Margaret Mather 25.

Marguerite Fish, formerly Baby Benson, had a week of great business at the People's in A Chip o' the Old Block. The comedy is very good. Miss Fish has lots of talent, but needs better guiding. This week, The Cattle King.

The Academy of Musuc has not lacked large audiences to see Martin Hayden in his sensation play, A Boy Hero. This week the theatre is sure to be packed, for Around the World in Eighty Days is to be packed, for Around the World in Eighty Days is to be packed, for Around the World in Eighty Days is to be packed, for Around the World in Eighty Days is the bill.

The Cincinnati acgregation of taleut, known as the American Dramatic lestitute, which was to reform and elevate the stage, had been booked at the Windsor for this week, bui Manager Macaul y, of Lou

IERSEY CITY AND HOBOKEN.

IERSEY CITY AND HOBOKEN.

Probably the most self-satisfied man in this city last week was Manager William Henderson on the event of the opening of his new and handsome Academy. 13. The house is conveniently located and has all the mo'ern appliances for comfort, and escape in case of danger. The upholstery is dark and warm in color, relieved by bright and pretty mountings. There is an accommodating pitch to all the seats that enables the sudience to see all before it. The details of the house having be en given before, it only remains to say that Mr. Henderson has fully anticipated the wants of the theatrical community and given them the prettiest and best equipped theatre in the State. The business management remains in the hands of Harry W. Hyams, who has heretofore proved himself fully competent for the position, and has ably seconded the proprietor's efforts to make the grand opening a brilliant success. On the first night there was a large and representative attendance, among whom were many literary and professional people from New York, and everywhere was heard expressions of assisfaction and congratulation. Mr. Henderson was called before the curtain during the performance, and in a few well-chosen words thanked the audience for their appreciation of his efforts.

The opening attraction was Minnie Maddern in Caprice. Both star and play are old favorites, and of course received a rousing welcome. The co. finished the week, and was succeeded to by Shadows of a Great City. Although this drama had been presented here last season, the sale of seats had to be discontinued before 8 o'clock, which is a deserved compliment to both house and play. W. A. Whitcar as Tom Cooper and Annie Ward Tiffany as Biddy Ronan deserve special mention, and they were ably seconded by the remainder of the co. The scenery was very fine, and the performance as a whole gave great satisfaction. Next week, Effic Elisler in Woman Against Woman.

HOBOKEN.

HOBOKEN.

At H. R. Jacobs' Hoboken Theatre big audiences were present all last week to witness A Great Wrong. Little Corinne in Arcadia packed the house Sunday afternoon and evening (18) with a highly respectable audience, and gave them great satisfaction. On Monday Passion's Slave opened for a week to the usual crowded house. There is a great wealth of startling and realistic scenery attached to this drama, and the tableaux are all ery sensational. The co. is a fair one, and received unbounded applause.

Combein's Germania is also having the usual grup of

and received unbounded applause.

Cronheim's Germania is also having the usual run of luck in grood houses and excellent attractions. This week the O'Brien Brothers' Variety comb. opened to a crowded house and gave a first-class entertainment. The co. combines almost everything in the variety line and all the acts were applauded. It comprises among other artists O'Brien Brothers, Hamlin and Hamlin, Earle and Miles, the Burrougha'. Newcombe Trio. De Forrest and Saun'ers, Fitz and Webster, Lew Clark, Minnie Lawton, Rose Hall, Collins Sisters and May Wentworth. Next week Sullivan's Glimpse of Ireland. Mr. Cronheim expresses himself as highly pleased with the result of his efforts to please his patrons and is satisfied that they appreciate them.

Harry W. Semos, of Jacobe', has put up a large bill

Harry W. Semon, of Jacoba', has put up a large bill board on the principal street here which is attracting considerable attention. It is fringed at night with a border of electric lights and makes a brillnart display.

BROOKLYN.

J. B. Polk and Mixed Pickles did well at the Park
Theatre last week. On Monday night Jim the Pennan
was presented for the first time in Brooklyn. The sudience was large and enthusiastic. Next week, T. P. W.
Minstrels.

Minstrels.

At the Brooklyn Theatre Robert Downing in The At the Brooklyn Theatre Robert Downing in The Cladiator bad a successful week. Joseph Haworth opened on Monday evening to good bossness, Rosedale being the play. Next week. J. K. Emmet Patti Rosa's success in Bob at the Grand last week was positive and unequivocal. Bacon Lights drew a very good audience on Monday evening. It was put upon the stage in exceptionally good style. Kate Claxton next week.

Fira Kendall and his Pair of Kids, which drew good audiences all last week at the Criterion, gave place on Monday evening to the Kindergarden. The house was well falled.

well felied.

Sheffer and Blakeley's co. played to large business all last week at Hyde and Behman's Theatre. Hallen and Hart, who are great favorites here, and their capital co. opened on Monday evening. The audience was, of course, large.

BROOKLYN, E. D.

Lilian Olcott, in Theodora, drew packed houses all the week at the Lee Avenue Academy. Monday 19, Still Alarm opened the weekko a very fine house. Next week, The Dominie's Daughter.
Clio drew full houses all last week at Proctor's Novelty Theatre. Monday, 19, Corinne in Arcadia drew acaded house.

packed house.

The Doctor drew good houses at the People's last week. Monday, 10, J. B. Polk in Mixed Pickles drew a very good house.

The Early Birds co, drew a packed house at the Grand Theatre 19.

LOUISVILLE.

The American Co-operative Dramatic Association in A Soul of Honor, Themistocles and American Cranks, drew very poor business at Macauley's. It is charitable to say the co. was mediocre. The venture was bold enough and its objects no doubt laudable; but its failure to succeed is due to natural causes. Beatrice Leib, of the support, was the only member to receive favorable mention, and she deserved it. This week, Nat Goodwije.

the support, was the only member to receive favorable mention, and she deserved it. This week, Nat Goodwin.

Masonic closed until 16, when the Nashville students opened a successful season of three nights. Good business. Michael Strogoff 22-4.

At Harris: Fdwin F. Mayo in Davy Crockett drew the best business of the week. He has an unusually good co. prominent in which may be mentioned Mabel Leonard, who plays the part of Eleanor Vaughn. This week, P. F. Baker.

—Another week of variety closes the preliminary season at the New Buck. Sid France 19, week.

Items: The Grand Central, in a more than ordinarily good vaudeville, had good patronage. This week a change.—The Bijou Opera co, opened two weekls season at the Exposition 12. Miss Hatcher, the principal soprano, was taken seriously till early in the week.—Ed. Elliott, of the L. and N., is known to all visiting professionals. He is a character, and has had a number of chances to go on the stage.—The Cowjer has some fun at Mabel Leonard's expense, aleging she is red-headed and proving the white horse theory through her experience.—Harry Robertson, several years ago dramatic critic of the Courier-Journal, later a leading editorial writer, severs this week his connection with that paper, going to Chicago.—Manager John T. Macaulev attached the effects of the American Co-operative Dramatic Associ tion for balance due under his contract. It is said there is also trouble in the Bijou Opera co. sow singing at the Exposition. Thus early does Louis-

ville become the scene of dissolution of aspiring she

PITTSBURG.

The Still Alarm drew crowded honses to the Bijou last week. The niece enlisted popular favor. Sweatnam, Rice and Fagan's Mins rels this week. White Slave act.

last week. The olece enlisted popular favor. Sweatnam, Rice and Fagan's Mins rels this week. White
Slave sext.

The Grand Opera House reopened for the season 19
with Mestayer's Tobogganing. Large audience present,
Messrs. Chalet and Wilt, the new managers, have certainly spared no expense in their endeavor to make the
house one of the handsomest in the country. The Mrstayer. Vaughn co. remain the present week, and John
S. Clarke will make his appearance so.
Marshall's Japanese Novelty co. draw fairly well at
the Academy. The specialty acts of the Japs were
most cleverly done. Austin's Australian Novelty co.
jo. Tony Pastor's co. só.
One of the most enjoyable shows given at Harris' thus
far this season was that furn shed by W. T. Bryant and
Lizsie Richmond, with their musical comedy, Keep it
Dark. Gotthold's U. T. C. this week. Wilbur Opera
ce. só.
Items: The London Theatre is doing a fairly good
business. A Female Minstrel and Statuary co. occupies the bouse this week.—The Grand Opera box office
has been moved down the entrance almost to Fifth
avenue. This is as improvement.—Will Williams har
returned from New York, where he made final arrangements for the starting on the road of the Williams-Kernell Comedy co.—While attending the Franklin, Pa.,
Fair the other day. Susie Kerwin was called upon to
name a promising young four-vear-old. She named it
Susie Kerwin No. 2—A bill-board war is saging between the posters of the Bijou and Grand Opera House.

—Local Lodge of Elks No. 21 attended the opening of
the Grand Opera House in a body. Manager Chalet is
quite prominent in local Eik circles.—The Still Alarm
made quite a hit here. Much credit is due Mesars,
Gulick and Schwab for the handsome manner in which
the piece was staged.

FORT SMITH.

Mr. Twoomey, of Mason, Albert and Twoomey, arrived in the city on the 14th, with fifteen sets of scenery fresh from the studio. I haven't seen the scenery, but the bill—\$3,500—and the artists warrant the assertion that it is good. The decorating is now being done under Mr. Twoomey's supervision, and at a cost of \$1,500. T. J. Smith has been appointed assistant manager. The house will open Oct. 10 with Lizzie Evans, instead of Jennie Yeamans as previously announced.

The De Haven Circus is billed for 36.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager):
Zerega's Spanish Troubadours appeared 5-6 to fair
business. Opened to a large house. Emerson's Minstrels played to crowded oonses week o' 1s.
Items: Manager Wyatt has secured some fine attractions. Los Angeles is a first-close theatrical point.—
Treasurer Frank W. Conant has returned from his vacation, looking hale and hearty.

COLORADO.

COLORADO.

DENVER.

Evans and Hoey's Parlor Match co. occupied the Tabor stage week of 5 and did a good business. This was Evans and Hoey's third appearance here with "Hoyt's best effort," as it is advertised. The twain were generously welcomed, especially Old Hoss Hoey, whose performance is still among the leaders in comic characterizations.

The people fought for tickets Monday night, on the opening of the Mussee and Theatre, which is the name of the new amusement resort on Lawrence street, above Seventeenth. David Keiller, of Kansas City, is the lease; George Peabody, of Kansas City, is manager, and John Jordray will reside here and look after their interests. It seems to me that the date of the opening was early, as things were in a rather incomplete state, particularly on the first floor, where the museum is locat d. The stage appeared to be in pretty good shape. It is 40x34 and the proscenium 18x8. It is well supplied with scenery. There are four boxes, and opera chairs are in use in the auditorium. The gallery is large and nicely arranged. When the whole is complete it will be a neat, cosy house, capable of seating, I should judge, 1,000, though the figure is placed at 300 more. The prices run from ten to forty cents Two performances a day.

The last half of week of 3 at Music Hall McFaddon's Uncle Tom co. was on hand and did a fairly good business. It was the opening of the seaso for the party, and, moreover, they were new to one other, but they worked well. George McFaddon has got the best co. he ever had to perform the old standby, and if there's still any anoney to be made out of it, fe'll make it.

Small Talk: The Tabor is this week closed. Week of 30 Harrison's My Geraldine co. opens Tuesday night. As something like 10,000 visitors will be in town it should be a prosperously week. The new Keiller Theatre stage is occupied by R. E. French's co in Montexuma, which, if I were to guess its origin, would say that the story of Monte Cristo was largely instrumental in its construction — Mme. Modjean and h

CONNECTICUT.

New Haven Opera House: A. M., Palmer's Madison Square Theatre co. presented Jim the Penman to large audience 13-15. The New Haven Grays celebrated their seventy first anniversary by attending the opening performance. A strong co. headed by Ada Dyas and Joseph Whiting, afforded excellent presentations of the lamented Young's greatest work. Salsbury's Troubadours, with Nate Salsbury and Nellie McHenry out of the bills—the latter because of ilness—presented The Humming Bird to good houses 16 17. The performance was rather flat J K Emmet say. Kate Claston 24. Hyperion Theatre (G. B. Bunntill, manager): Sweatnam, Rice and Fagan's Minstrels opened this theatre with a good performance 14. A new drop curtain has been painted by Voegtlin. Beacon Lights did a fair business 16 17. George Learock is leading man. Louis James 33-4.

Grand Opera House (J. B. Bunnell, manager): The Dowling and Hasson co. played Nobody's Claim 13-14. George C. Boniface did a good business with the Streets of New York 15-17.

People's Theatre: Four Cards Burlesque co. week of 18, Ginger Snaps week of 19.

Gem Opera House (Jacques and Beardaley, mana-gers): Kindergarden 14 to moderate business. The musical selections were good and well rendered, but the new piece did not please as well as the old Kindergar-den. Checkered Sights 22 cancelled.

NEW LONDON.
Lawrence Opera House (F. H. Delevan, manager):
Wilson Day Theatre co. in a reportoire 12, week; business fair. Salsbury's Troubadoure 23
New London Opera House (J. A. Wilkinson, manager):
Mestayer's We, Us & Co. 13.
Business good for stormy night.

Stormy night.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Effic Ellisier with an excellent supporting co. presented Woman Against Woman the first half of the week to large business, receiving much favorable comment from the local press. Keller, the magician, closed the week to good-sized houses. He succeeded completely in mystifying. Salabury's Troubadours and Ben Maginley tais week. The excel ent orchestra under the leadership of Professor Dooley is greatly appreciated by the patrons. The many friends here of Frank Carlyle are pleased to hear of his success at the Fifth Avenue Theatre.

MYSTIC.

MYSTIC.

Opera House (Ira W. Jackson, manager): Gioger Snaps 19-13; fair business. Flousie Edwards is indeed a child wonder, and made a hit from the first. Richard Hinne as Snaps was immense. Remainder of co. good. We, Us & Co. played to good house 14. Unlimited applause. Julia Anderson 23, Clara Louise Kellogg Oct. 3.

MERIDEN.

Opera House (T. H. Delevan, manager): A large audicace enjoyed the second presentation of We. Us. & Co. with all its fun and absurdities 12. Sweatnam kice and Faga, 's Minstrels delighted a packed house 14. Julia Anderson and a good co presented Inez; or, A Wife's Secret, 16. Miss Anderson, in the title role, was supported by Willard Lee as Salvator. Merited applause in their many fine scenes. Walton Crosby as Bertie Leigh and W. B. Murray as Butterman shared honors. Good house.

WATERBURY.

Jacques' Opera Houses: Kindergarden to good business 13. W. H. Leary, of this city, is a member of the co., and was presented with a floral horseshoe by his friends. Salsbury's Troubadours 16; largest house of

he season thus far. Nellie McHenry being sick, the heracter of Sallie was well taken by Miss Williams. City Hall: Lilly Clay's Gaiety co. 14 completely acked the house. Good entertainment disappointing hose who had expected to see something loud.

WILLIMANTIC.
Barry and Fay in Muldoon's Big Party 10; gyod busices.

NORWICH.

Breed Hall (Andrew and Harris, managers): John
Murphy in Kerry Gow 19; good-sized house. A
etty play capitally performed.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers):
A Box of Cash did a fair business 1s-14. The Neuvilles in The Boy Tramp drew fairly well, 15-17. The Kernells opened for the week, 19, to a large audience, giving a good wandeville performance. The Emily Soldine

in The Boy Iramp drew Early well, 15-17. The Kernells opened for the week, 19, to a large audience, giving a good vaudeville performance. The Emily Soldine
co. week of 56.
Grand Opera House (I. K. Baylis, manager): Captain Jack Crawford and Peck and Fursman's co. played
Daniel Boons, the Kentucky Avenger, to a large house
17. Iadians, guspowder, etc., were plenty, but it
canght the house, nevertheless. Lottle Church opened
the week 19 in Uaknown to good business. Joseph
Murphy comes 30-Oct. 1 Erminie 10.

DISTRICT OF COLUMBIA.

WASHINGTON.

Lost in the Snow at Albaugh's last week, drew light houses; but as good as the play, which, as presented is a decided buriesque, deserved. The scenery was the best part. This week, William Redmund and Mrs. Thomas Barry in Rene. Next, Little Tycoon.
That.ber, Primrose and West opened season at the National this week. Beacon Lights, next.
Gotthold's Uncle Tom to good business last week at Harris' Bijon. This week, the Wilbur Upera co. Next, Across the Continent.
Marinelli's Cosmopolitan Congress and Fig Four comb. at Kernan's this week.

GEORGIA

SAVANNAH.
Theatre: The amusement season was successfully opened 14 by Wilson's Minstrels. Standing-ro-m only The special features were George Wilson, Schoolcraf and Coes and the Adonis Clog. The co. gave satisfaction

Academy of Music (H. Horne manager): Wilson's Minstrels opened our season 15, to an immense audience. The performance was only fair. George Wilson is the same old George. Owing to the rush, I took a turn at the box office, helping Treasurer Matthews I fully realise the many difficulties of the position, and wonder how Mr. Matthews manages to maintain his good temper.

ROME.

Nevins Opera House (Frank O'Brizn, manager):
Helen Blythe opened our season 14 in Only a Woman's
Heart. Fair business.

Heart. Fair business.

ATLANTA.

DeGive's Opera House: The season opened 9 with Wilson and Rankin's Minstrels. Notwithstanding the heat, an immense crowd attended, and hundreds were turned away. Saturday matinee and night also drew large houses. While lacking is some particulars, yet taken as a whole the performance was above the average, the Adonis Clop being the object of universal admiration. Weston Brothers appeared in The World 12, 13, to only fair business.

ILLINOIS.

CAIRO.

Opera House (Thomas W. Shields, manager): The season opened 16 with the New York Ideal Opera co. in The Mikado to a fair-sized house. The co. is very small, but what there is of it is particularly good. Carrie Tutein, the Yum-Yum, was so ill that she had to be assisted to the house, but insisted upon goiny on, and acquitted herself with credit. The Ko-Ko of Fred. Dixon was very funny. The Nanki-Poo of Harry Pepper was the success of the evening.

King and Franklin's Circus 29.

SHELRYVILLE

SHELBYVILLE.

Opera House (Pailip Parker, manager): The Carner-shepherd Dramatic co. 19, week, opening in Uncle Reuben.

PEORIA.

Grand (Lem H. Wiley, manager): Hoyt's Rag Baby with Charles Reed so Old Sport, to large and well-pleased audience 13. Reed is great and made a big hit. Tony Denier's Humpty Dumpty 97, Evans and Hoey's Parlor Mazch 30.

Squibs: Th. Peoria Commercial Travellers' Association gave a minstrel performance at the Grand 16-17 and matinee to the largest audiences ever gathered in the house Seventy-five in first-part. Great show. Manager Wiley led the band in the street parade, and made a hit with his coroet.

QUINCY.

OUINCY.
Opera House (Dr. P. A. Marks, manager): Mattie
Vickers came to to large and well-pleased audience.
Sol Smith Russell s4, Parlor Match s8, The Florences
Oct. 10-11, Katie Putman Oct. 13-14. DECATUR.
Smith's Opera House (F. W. Haines, manager):
Little's World 10: fair business. The scenic effects
were good.

BLOOMINGTON.

Durley Theatre (Fillotson and Fell, managers):
Loder's Hilarity 12, week; good business.

STREATOR.

Plumb Opera House (i. E. Williams, manager): The Jarbeau Comedy co. in Starlight 15. The people composing this co. are all artists of established reputation, and their singing, especially in the choruses, was very eff-ctive. The comedy element was in very clever hands. The piece made a hit. Business good.

INDIANA.

INDIANA.

INDIANAPOLIS.

All was hurry and bustle at the Grand, week of 19, preparatory to the grand opening of Fanta-ma 19. Ben Stern, the energetic advance. has been here for several days and has put out over \$600 in extra advertisements. The scenery and mechanical effects have been much changed and improved.

Ivy Leaf is posted well for the opening of English's

At the Museum a change of bill was given in Myrtle Ferna The attendance was good. For week of 10 Ferns The attendance was good. For week of 19 (State Fair) J. Z. Little's World co. is announced.

Elbow Shots: The cry "Fire him out!" as applied to some objectionable patron of the Museum was misunderstood by the audience and the "fire" came near precipitating a panic. The offender went before the curtain and explained and quiet was restored.—Big Minnie Johnson, the 800 pound African beauty, will continue at the Musec this week.—The Eigh and called rehearsal for their annual ministrel entertainment, which will occur at the Grand (left ex.

Cora t the tyrand Oct 3y.

LOGANSPORT.

Opera House (William Dolan, manager): Opened to with Scott and Mills' Chip o' the Od Block. Marguerite Fish acquitted herself creditably in a leading role.

Bella Moore is still very ill in this city, and unless she recovers soon her co. will disband.

she recovers soon her co. will disband.

EVANSVILLE.

Opera House (T. J. Groves. manager): The Ideal Opera Club, a local co. will hold the boards this week, presenting Mikado and Chimes.

Albecker's lee Palace: John E. Sticknev's Comedy co. closed a very succe sful season on Sunday last. Mr. Stickney is an Evansville boy, and on the opening night was presented with a cane by his many friends. Crescent City Garden: This house still presents a good variety of bill at cheap prices.

IOWA

CEDAR RAPIDS.

Opera House (Nosa, Albert and Toomey, managers);
Dan'l Su ly came 15-16 in Daddy Nolan and the Corner
Grocery. This was the irrepressible Dan'l's first appearance in Cedar Rapids. Good houses.
Personal: Mrs. Annie Robertson Nozon, wife of Manager Hairy Nozon, made her husband a brief visit
recently. Mrs. Nozon is employed in reportorial duty
on a New York daily.—Manager Will O. Wheeler sends
regards to IME MIAROR and reports good business all
along the line.

MUSCATINE.

Turner Opera House (B. Schmidt, manager): The powerful melodrama, Love and Law, was splendidly given to a large and intelligent audience 12 by Milton Nobles and a fine co. 1 ouis F. Howard's Giovanni Couli was a true picture of the villainous Italian organgrinder. Mr. Nobles, as the double of Couli, in the last act, defied detection. The climax was a genuine surprise to all. Much praise is due Dollie Nobles for her faithful impersonation of the persecuted Ritta, but her singing was weak.

SIOUX CITY.
Academy of Music (W. I. Buchanan, manager): An-

Academy of Music (W. 1. Buchanan, manager): Andrews' Opera co. 22 3.

Burr Robbins' Circus exhibited to good business 10.

New Opera House is well under way, and will probably be ready for business this winter.

BURLINGTON.

Grand Ope.

House (J. C. Minton, manager): The Silver King on given to splendid business 13, notwithst nding a hm y counter-attraction in the shape of Forepaugh' De, which drew immense audiences same day.

Which drew immense audiences same day, the parts were acceptably filled. Carl Haswin, is in the role, and Sam Verner, as Jalkes,

being notably good. Rag Baby met with a flattering reception from a large audience 5... Charley Reed was a claver and more or less original Old sport. George A Duscan, landlord of the Hotel Duscan, inwited the members of the Rag Baby co, to a fine spread after the performance and sent them on their way with pleasant memories of their Burlington engagement.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The old favorites, Milton and Dollie Nobles, were greeted by a full house 14 in From Sire to Son.

Arens: The Doris and Colvin Wild West 33: Forepaugh's Circus 25.

MARENGO.

MARENGO.

Opera House (M. W. Stover, manager): Senter Payton Comedy co week of 1s. presenting Devotion. Seth Swap. Divorced, Josh Whitcomb, Saints and Sinners, etc. Houses packed at panic prices. Hyer's Comedy

CLINTON.

Davis Opera House (Harry Tale, manager): Dan'l Sully played Daddy Nolan to a large and appreciative audience 15.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers):
The Silver King 14; good house.

KANSAS.

Ragsdale Opera House (Joseph W. B. Johnston, manager): Fowler and Warmington's co. in Skipped by the Light of the Moon opened our season so. The house was crowded and the entertainment gave unanimous satisfaction. The outlook is good for a profitable and enjoyable season.

satisfaction. The outlook is good for a profitable and enjoyable season.

TOPEKA.

Crawford's Opera House: Evans and Hoey's Parlor Match 1s; very large house. Although the third or fourth time this attraction has been here it seems to take a stronger hold upon the public with each representation. The genial antics and amiable weaknesses of Old Hoss are never-failing sources of delight, while, as an eccentric character comedian, it seems to be a general opinion that Mr. Evans ranks next after Nat Goodwin. Of course the dances of the Misses French were special features. Broderick Opera co. in Th Mikado and Ruddygore 14-15. This is one of the best troupes we have had here, numbering among its people such prominent names as George Broderick, George Paxton, Ida Mulle and Emma Mabella Baker. The latter is really the star of the organization. The engagement was especially noteworthy, as this is the first time that our theatre-goers have had a chance of seeing the much discussed and criticil ed opera Ruddygore, and the general opinion was that, like Nanki-Poo, it would certainly do.

Grand Opera House (J. M. Barron, manager): This favorite resort of our best citizens is announced to reopen on the 19, "fair week," with Welch. Wood and Anderson's Misstrels, which succeeded last year in drawing some of the largest houses of the season and which will no doubt pack the house for a week during the Fair. A strong line of attractions is announced to follow in as rapid succession as well be found consistent with the finances of our public.

LEAVENWORTH.

Crawford's Opera House: The Broderick Opera co.

LEAVENWORTH.

Crawford's Opera House: The Broderick Opera co.
in The Mikado did a good business 1s. Presented
Ruddygore 13 for the first time. Big bouse. The co.
is very good and finely costumed. Evans and Hoey in
A Parlor Match to a packed house 1s. Tin Soldier 2s.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Heywood's Minstrels gave a performance 14 and Uncle Tom's Cabin 13. Very good audience. The co is inferior. McIntyre and Heath's Minstrels 24, Skipped, etc., 28, Agnes Herndon 30-Oct. 1.

KENTUCKY.

LEXINGTON.

Opera House (J. Scott, manager): Baird's Minstrels gave an excellent performance 13; big house.

MAINE.

MAINE.

BANGOR.

Opera House (Frank A. Owen, manager): Roland Reed in Humbug to fair house 12. Rhea as Galatea to light business 13 a d good business 14 in Fairy Fingers. Rhea has one of the best balanced companies that has visited our city in a long time.

Items: Rhea was presented with a beautiful bouquet 13 from a lady friend in Butte City. Montana.—G. Will Pickerine, treasurer of the Wamsuta Opera House, Attleboro, Mass., called on The Mi.roz man 14. Mr. Pickering was formerly a Bangor man.

PORTLAND.

Theatre: Charles L. Andrews' minute spectacular of Michael Strogoff drew two ordinary houses 15 13. Beyond some few good-looking "forms" it was not a success. The ballet was conspicuous in its absence and the she choicest part of the niece is on the bill-boards. Pat Rooney in Pat's Wardrobe drew an enthusiastic audience 17. Good show. Katie Rooney lent good support.

City Hall: Gorman's Mineters's gave us a good show.

oftence 17. Good state.

City Hall: Gorman's Minetrels gave us a good show 13-13. The afterpiece was one of the best things of the kind ever seen here. The costumes, scenery and singing were big features and George Forman was great in his specialties.

ing were big features and George Forman was great in his specialties.

Bijou Kink: Wilkinson's co. presented Fra Diavolo four evenings to good business, and Manager Knowlton benefitted 17 to large audience. The engagement would have been a big success but for counter-attractions.

Arens. Delavan's Circus caught the people week of 12 and gave a fine tent show at popular prices to some twelve hundred people at every performance.

Items: Owen Ferree, the wide-awake manager of Rhea, has been in town booming the appearance of his star.—Fred. &. Wright, the popular manager of the Gorman Minstrels, was welcomed home by his friends 12.—The Bunch of Keys co. are here 23.—I am indebted to Mr. Ferree for courtesies.—The B., and M. Opera co. No. 1 is doing a big business in the small towns about us.—Manager Knowlton is thinking seriously of making a Winter garden of the Bijou and doing variety and light entertainments.—Alex Bell and his wife are with the Bunch of Keys co. Arthur Wilkinson is undeeddeas to his plans for the present.—The Corinne co. jumped from here to Philadelphia.—Perey Cooper makes a fine Divola.—Small cos. are doing a big business in towns East of us.

MASSACHUSETTS.

SPRINGFIELD.
Gilmore's Opera House (W. C. Le Noir, manager):
Sweatnam, Rice and Fagan's Minstrels presented a oweatnam, Rice and Fagan's Minstrels presented a pleasing programme to a crowded house 13. A friendly, fair-siz d audience welcomed Mand Banks as loan of Arc 16. Her assumption of the role of the unfortunate Maid of Orleans, while rising at times to a high plane of excellence, is hardly as satisfactory as either her Parthenia or Pauline.

Musee: Loyal and Disloyal, a drama of the Rebellion about the risk of the Rebellion and the Rebellion.

excellence, is hardly as satisfactory is either her Parthenia or Pauline.

Musee: Loyal and Disloyal, a drama of the Rebellion, abounding in patriotic lines and effective situations, was well given by local players 12-17. Audiences large and demonstrative. This week E. R. Lang's co. in Friend Bill.

Receding Ripples: John Currie, bocker of the Sweatman-Rice-Fagan Minstrels, has succeeded D. W. Truss as acting manager and Treasurer of the co.—Hermann F. Grundler, with his wife (wee Cora Ferris), both of last season's Patti Nosa co., has been visiting at his old home in this city.—Rich and Carr's Standard Dramatic co. stranded at Chicopee 14, after an existence of just ten days. After witnessing one of their performances I was forcibly reminded of a favorite poster heading of Baroum's: "On earth th-re is not its like."—John M. Reber, who managed the Dalya during their early tours with vacation, was robbed of \$1,735 a few nights say while in the Eastern part of the State. The thief secured it from under his pillow.

NEW BEDFORD.

Opera House (10h S. Moulton, manager): Kate Claxton and A Night Off last week. Neither attraction bankrupted the city. Moulton's co. 10, week.
Chips: Frank C. Bancroft opens a series of sacred concerts at Liberty Hall next Sundaw with Sam Lucas and co.—It is thought that the diphtheria epidemic is subsiding.—My old and genial friend, Charles H. Smith, is in the city as manager of Moulton's Dramatic co. This place was long his home—Mrs. Theodore Thomas has purchased thirty good sized house lots in Fairhaven, and in a tew years she will reap a small fortune from them, if the present boom continues. There are few pleasanter places in New England, NEW BEDFORD.

pleasanter places in New England.

HOLYOKE.

Opera House (Chase Brothers, managers); Although an incessant rain prevented the parade, S., R. and F's Ministrels played to a large house is Andience highly pleased. Effic Elisler, in Woman Against Woman 15; good house. Her portrayal of the suffering Bessie Barton is too well known to require comment, but I should like to add my humble approval for her materiy and wonderfully natural assumption of the part. Archie Boyd furnished fun and lors of it. Lilly Clav's Devil's Revel co. 17, revelled in their deviltry before an audience composed mostly of men and bysamany of the boys saws beard, many of the men saws hair.

Pointers: Look out for a combination next season—with Arthur B. Chase as director—which will actorish theatre-goers; but I have promised and "mum" is the word—Liz tte Le Baron, of the Fefic Elisler co., has been very ill at her home in Maine for the past two weeks. She was expected to rejoin the co. in Troy 16.

business. A fair house saw Kate Claxton in the well-worn Two Orphans 15

BROCKTON.

City Theatre (W. W. Cross, manoger): Maude Banks appeared as J an of Are to a light house 14, Miss Banks did nicely in the title role, but her support was not of the best. J. J. Dowling and Sadie Hasson presented Nobody's Claim to good business 12, Moulton's Dramatic co. 26, week,

Dramatic co. 26, week.

Music Hall (James F. Rock, manager): Moulton's Dramatic co. 12, week; good business at cheap prices. Laccashire Lass. Little Sunshine, Aurora Floyd, Our Boys, Duke's Daugnter and Lost is London constituted the repertoire. It is an exceptionaly well balanced co. and gave good satisfaction. C. D. Herrman and Jay Hunt are worthy of special mention.

NEW BURYPORT.

City Theatre (George H. Stevens, agent): Roland Reed in Check, under G. A. R. management, to large business.

WALTHAM.

Music Hall (W. D. Bradstreet. manager): Genial Uncle Josh, in his charming rural sketch, Th: Old Homestead, played to the capacity of the house sy. Howard Athenaum Specialty co. 38; Salabury's Troubadours Oct. 2.

LAWRENCE.
Opera House (A. L. Grant, manager): The Dalys in Upside Down to good business 1s. Gormans' Minstrels 15; poor business. Fine show. A large house greeted Two Johns 17, and laughed themselves sore. Den Thompson 25; Bunch of Keys 24.

Den Thompson se; Bunch of Keys sa.

TAUNTON.

Music Hall (A. B. White, proprietor): Bartram and Burbidge co. in that excellent comedy, A. Night Off. 16, to fair-sized and delighted audience. Third visit. Messrs. Bartram and Burbidge are stars in their respective roles. Alice Evans, the Susan, though ill, plaved with vivacity.

Items: Bernard Black, of this city, sings in sacred concert se at the Bijou, Boston.—A. M. Delisser, treasurer of the Night Off co., sends regards.—The Misses Cutler, Lillie and Carrie, have jous returned from a tour of New York State. They received flattering notices on their singing. to fair.

NORTHAMPTON.

Opera House (William H. Todd, manager): Jennie Calef, supported by a fair co., presented An American Princess 14 to a fair house. Audience well pleased. Item: I wish to thank the manager of the Holyoke Opera House and your correspondent there, Arthur C. Aiston, of that city, for courtesies received while on a visit 1s.

MICHIGAN.

DETROIT.

At White's Grand, Gus Williams in his new comedy, Keppler's Fortunes, 13-17, managed to do a good business in sp te of the heavy attractions at the other house. Margaret Mather sp-4. Miss Mather is a great favorite here.

Margaret Mather 32-4. Miss Mather is a great favorite here.

At the new Detroit Opera House Vernona Jarbeau gave an excellent performance in Stavlight to good audiences 12-14. She has surrounded herself with an exceptionally strong co. Will S Rising, Richard F. Carroll, Harry Standish, Harry McDowell, Thomas D. Daly, Walter Condet, Bessie Cleveland and Lilian Elma are names alone sufficient to guarantee success. The Booth-Barrett comb. followed 15-17 in Othello, Merchant of Venues, King's Pleasure, Julius Caear and Hamlet. The theatre was packed at every performance and the great artists were greeted with tremendous enthusiasm. Frank Danteis in his new play, Puck, 93-4. Manager Blanchett has cancelled all bookings for the new Whitney Theatre until Nov. 1, as the house cannot possibly be completed for opening before that date.

GRAND RAPIDS.

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GRAND RAPIDS.

Powers' Grand Opera House (George E. Gouge, manager): Evangeline was seen in new dress 13-13, and judging from the hilarity of the audiences has not waned in popularity. The costumes, especially in the Amazon march, were magnificent, and the co., in the main, was good. Anna Boyd's song, 'I Like It,' came in for a dozen encores. J. S. Maffit's Lone Fisherman compared well with Hunrer's and the weighty Fortescue was in his usual happy vein. The Le Blanc of Charles Butler was the only disappointing feature of the programme Business large. Haverly's Minstrels is. The co. suffers in comparison with others of its ilk, and is not up to the Haverly standard of a few years ago. George H. Wood was not with the co., notwithstanding he was heavily advertised. The singing was good, as was also the musical act of Wood, Shepard and Bryant. MacCollin Opera co. 19, week.

Redmond's Opera House (C. H., Garwood, manager): Edwin Hanford in Fartners in Crime has had a moderately successful week. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Wooderland: The Criterion Opera co. sang a round of popular operas last week with varying success. Largagement opened with Iolanthe to large business, but houses dwindled considerably. The co. is mediocre. This week Irenie Yeamans in Our Jennie.

Briefs: Manager Day has re-engaged Professor Lawson and his orchestra for this season, which bespeals for the Wonderland a continuation of the best music ever heard in any of our theatres — Kitty Seville left the Criterion co, here and joined the Evangeline forces. It may be news to the Aronsons that the Criterion Opera co, is rehearsing Erminie and will present it at Fort Wayor this week.

Cverheard at Wonderland Theatre: Stage Manager to Criterion Opera singer: "You are fined five dollars for chewing gum.

MacCollin Opera co. 18-10.

KAST SAGINAW.

Academy of Music (Clay and Buckley, managers):
MacCollin Opera co. 18-13 gave fine performances of
The Merry War and Musketeers to fair business, having one rainv night to contend aga nst. Franc D. Hall,
Alice and Francis Gailliard, Phil. Branson and A. W.
F. MacCollin sustained the leading characters, and each
sang and acted in a faultless manner. Chorus strong
and very effective. Haverly's Minstrels played to S.
R. O. 16. P rformance very good. Benedict's Monte
Cristo 36; Bijou Opera co. 37.

PORT HURON.

City Opera House (L. A. Sherman, manager): The
MacCollin Opera co. in Merry War and Francois the
Bluestocking to fair houses g to. This is one of the
best opera cos that ever visited us and I am sorry to
say it did not receive the patronage deserved.

IACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Crite ion Opera co. closed a successful week's engagement of State Fair week to a Armonauts of 1.4. Assembly Opera House: Joseph H Keane in Mrs. Partington and Rip Van Winkle 19, week.

Partington and Rip van winste 19, week.

OW(18SO)
Salisbury's Opera House (F. Ed Kohler, manager):
Aiden Benedict 14 in Monte Cristo; fair house. The
co. is a good one and deserved larger patronage. Rentfrow's Pathfinders in C. O. D. 27.

New Opera House (K. R. Smith, manager): Aiden Benedict appeared in Monte Cristo to a large and alightly pleased audience 13

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Evangeline 15; good house.

BAY CITY.

Grand Opera House (John Buckley, manager): MacCollin Opera co. 14-15; good paying business.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Evangeline opened our season 14; crowded house. Nobody's
Child to good house 17.

Child to good house 17.

MANISTEE.

Scandinavian Opera House (Ernest Hellsvig, manager): Rentfrow's Pathfiaders played last week to moderate business.

Palace Theatre: Continues to do a thriving business.
Arrivals—John Max, Cora Max, Rosa Kasten and Fanny Kasten. Closina—Harry Bl on and Jeanette Lewis.

MINNESOTA.

Grand Opera House (L. N. Scott, manager); Mr. and Mrs W. J. Florence week of 12 presented. Our Governor, The Flirt, Uncle Bob, Mighty Dollar and Dom ey and Son. Large and appreciative audiences. In their new play entitled Uncle Bob, Mr. and Mrs. Florence finely played their roles, and were heartily applauded. This was its fourth presentation. The supporting co. is commendably good and met with noticeable favor. Olympic Theatre: Attraction week 12, Mrgan's Troupe of Female Statues—a series of living art pictures—and a good olio, drawing very well.

Turner Hall: The members of Garfield Post, G. A. R., presented Captain C. S Brodt's military drama, The Spy of Cedar Creek, in a very creditable manner 14 16. A pleasing and interesting performance, drawing good houses.

The Battle of Gettysburg War Panorama has done a fine week's business.

Revel co. 17, revelled in their deviltry before an audience composed mostly of men and bys—many of the boys sans beard, many of the men sans hair.

Pointers: Look out for a combination next season—with Arthur B. Chase as director—which will actorish theater-goers; but I have promised and "mum" is the word—Liz tte Le Baron of the Effic Elisler co., has been very ill at her home in Maine for the past two weeks. She was expected to rejoin the co. in Troy 16.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Charlotte Russe held forth 12 to a small audience. If three curtain calls and unlimited applause go for any thing, the engagement of Maude Banks 13 in Joan of Arc, was a big success. Fair house. Barry and Fay in Mulcahy's Big Party are a howling success 14. Fair

seen in St. Paul. Business suspended; citizens turned out en masse. Sackett and Wiggins' Dime Museum in full blast; extra attractions, good stage performances.

full blast; extra attractions, good stage performances.

WINONA.

Opera House (George B. Russell, manager): Dan'l Sully appeared to a full house in his new play, Daddy Notan, 1s. Judging from the applause, the best of satisfaction was given. Kate Castietoe appeared in Crasy Patch 14; second visit House packed. Very strong co. Devil's Auction 27.

MINNEAPOLIS.

Grand Opera House (J. F. Conkiin, manager): Devil's Auction 1s-17 to crowded houses. In every respect one of the most entertaining spectacles ever seen here. The specialties of the Salamonsky Brothers, the Garnellas and the Lorellas deserve especial mention. Emily Maynard as Chrystaline, the fairy, was very charming but somewhat stilted in manner. The ballets, under guidance of C. Constantine were good. Ignacio Martinetti is the star of this co. His clever local hits, spirited action, clear enunciation, and graceful dancing aroused great enthusiasm. Edith Murilla, in song-and-dance with Martinetti, was very clever, and as a milkmaid bewitching.

with Martinetti, was very clever, and as a milkmaid be-witching.

H'snepin Avenue Theatre (F. P. Weadon, manaver):
Will be completed in time for the Booth-Barrett enage-ment 19-24. The advance sale is very large. Manager
Weadon expects to do a business of \$18.000 for the week
a- very becoming dedication of a beautiful theatre.

Item; Martinetti, of Devil's Auction co., invested sev-eral instrinoic dollars in Spokane Falls (Wash, Terr.)
real estate.

MISSOURI.

MISSOURI.

KANSAS CITY.

Last week was one of fun at all the theatres. Good houses were the rule—in some instances crowded. The attractions were as follows: Gillis, Ed. Harrigan in Cordelia's Aspirations and Uid Lavender; Coates', Hoyt's Tin Soldier; Ninth Street Theatre, Two Old Cronies.

Gillis: It was a large audience that greeted Edward Harrigan's co. Monday evening in Old Lavender. Harrigan's co. Monday evening in Old Lavender. Harrigan's as much a favorite as when he was here ten years ago. The plays abound in strong characters, and Harrigan himself is an artist in anything he undertakes. Of the supporting co., which is an excellent one, Das Collyer as the Rat, John Wild as Smoke, and Mrs Yeamans as Mollie Crawford are worthy of particular notice. Braham's orchestre is excellent.

Coates: Hoyt's Tin Soldier opened on Monday evening and continued throughout the week. With a single exception the co. is entirely new. This is Isabella Coe, who makes a very pretty and graceful bride. She dressas her part well, and sings several songs with excellent effect. With Eugene Canfield resus the main honors. He plays Rats equally as well as Grinesey in the Bunch of Keys Thomas Q. Seabrooke as Vilsa Conby, "the Professor," was excellent. Leona Fontainebleau (Patsy) has a good but not strong voice. She dances charmingly. Quite a hit. Kate Davis as Violet, the "domestic earthquake," was capital, and her specialties were a feature of the orogramme. The remainder of the co. are excellent.

Ninth Street Theatre: Crowded every night. The two leading characters, the Professor (Frank Wills) and U'Donovan Duff I John E. Henshaw) were amusing in the extreme. May fen Brocek as Miss Bristle and May Fairchild was excellent support. The play is musical and commeal, and made quite a hit.

Between Acta: A new variety theatre—the People's—was opened on Monday at Kumpf's Hall. Thomas C. Leary, late stage—manager of the Walanut Street Theatre, is proprietor—The French Spy was the play at the Museum last week.—C D. Heas, who has a part in

SEDALIA.

Opera House (H. W. Wood, manager): Agnes Herndon had a reasonably profitable engagement, and met with cordial reception in The Commercial Tourist's Bride and A Remarkable Woman 12-74. The co. in support is probably not too expensive.

Opera House (C. P. Agpar, manager): Mattle Vickers played Jacquine to an appreciative audience 14. She was roundly applauded and called out several times.

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LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): Mattie Vickers and a splendid co, played Iacquine to a g od house to. Dan Sully sq; Martin Hayden in A Boy Hero Oct. 3; Gus Williams 11; George C. Miln s1-s9.

COLUMBIA.

Agnes Herndon was int reviewed by your correspondent about the item in the Sedalia (Me.) papers concerning her duel scene in the fourth act of A Remarkable Woman. It appears that the property man mislaid the foils, and had to borrow a pair of real duelling swords. At the end of the exciting act, when Miss Herndon is supposed to wound the Prince, she ran him through the arm. Mr. Mann, who personsted the Prince, fainted; so the play ended in confusion. The co, played here 16 to a good house, but on account of the above mishap had to change the play from A Remarkable Woman to The Commercial Tourist's Bride.

NEBRASKA.

LINCOLN.

Funke's Opera House (Fred Funke, manager): McIntyre and Heath's Minstrels so; large and well satisfies andience. Marie Prescott filled three dates week
of 1s to crowded houses. Opened with Ingomar, followed by Merchant of Venice, Taming of the Shrew
and As You Like It,
People's Theatre: Noble's Dramatic co, week of 1s.
Audiences could not have been larger. State Fair lent
its influence in this direction.

OMAHA.

Opera House (Thomas F. Bovd, manager): Frank
Mayo concluded his profitable engagement of three
nights to Unqualified approval. Marie Prescott
opened a half week's engagement to amall house.
As Parthenia the star was all that could be desired R.
D. McLean's Ingomar was good. Rest of support execrabe. Mitton Nobles 29-45 Ficrences 36-8.

Items: The Grand was dark last week but T. W.
Kenne is booked for any The Omaha Ellis are mailled. Items: The Grand was dark last week but T. W. Been is booked for ss-4. The Omaha Elks are making preparations to give him a royal welcome. A delegation from the Kansas City lodge are to attend the reception given him at the close of his engagement, and accompany him on his jaunt to that city.—Uoris and Colvin's Circus ss: Forepaugh 8.—Nahan Franko's efficient orchestra is the most popular we have had at the Boyd.—The French boxes at the Grand are always in demand.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demeritt, manager):
Roland Reed, supported by an excellent co. in Cheek
14; big business. Mr. Reed has succeeded in obtaining
a firm hold upon our theatre-goers. His witty savings
and topical songs convulsed the andience. Miss Levin,
the new soubrette, is a charming and clever little lady.
Lowell's Opera House: Flov Crowell, who is a great
favorite here, appeared week of 13 in a new play written
expressly for her. Business fair; deserved better.

NACHITA

expressly for her. Business fair; deserved better.

NASHUA.

Theatre (A. H. Davis, manager): The oft-presented Bunch of Keys 15; fair audience, Gorman Brothers' gave the initial minstrel performance of the season 17; good house; pleasing performance.

Opera House (George Swain, manager): The season opened 14 with Pat Rooney in Pat's Wardrobe. Pat's singing and dancing leased greatly, while the vocal efforts of the Southera Quintette took the house by storm. Advanced prices and rather small house.

MANCHESTER.

Opera House (E. W. Harrington, manager): A small house greeted Pat Rooney 13. The Bunch of Keys pleased a fair-sized audience 14. Gorman's Minstrels gave a very good entertainment 16.

NEW JERSEY.

NEW JERSEY.

PATERSON.

Jacobs' Opera House; Charles T. Ellis in Casper the Vodler last week; crowded houses. The co. g. vet the best of satisfaction. Frank Frayne this week. Dowling and Mason's Nobody's Claim co. 26, week.

People's Theatre (A. Philion, manager): The Ethel Tucker co. opened season here last week in Queena to fair houses. Rufus Scott and co. this week in Thrown upon the World followed 26 and week by Edith Crolius in A Checkered Life.

Presentation: The Paterson Lodge, No. 60, B. P. O. E., surprised Charles I'. Ellis on Friday evening, 16, during the second act of Casper, by presenting him with a diamond-studded badge. The presentation speech was made by Harry Stone. The Lodge attended in a body.

NEWARK.

Miner's Newark Theatre: Robert Downing, in The Gladiator, opened 19 to an appreciative audience. He possesses a fine phys que, handsome features, and a deep, powerful voice, and is the ideal Gladiator. The entire cast is good, and the siage mountings are very fine. Week of 26 Hoodman Blinu; Oct. 3, Rosedale; Allan Dare 17.

PLAINFIELD.

Music Hall (Craiga Marsh, manager): Minule Mad-

dern and co. in In Spite of All pleased a sma Property-man Mattox has an "idea from regarding acoustics. His experiments are pr-and more successful with every entertainmen

and more successful with every entertainment.

TRENTON.

Opera House (John Tavior, manager): Roland Reed, supported by a strong co., presented Humbur 17 to an elegant house. The large audience was deligated with both star and comedy. H. E. Direy in Adonis 11-6, Carleton Opera co. in Nason 24, Joseph Polk ed. 7, Joseph Howorth in Rosedale 30-Oct. 1, New York Casino Opera co. in Erminie 3 4.

NEW MEXICO.

ALHUQUERQUE.

Grant's Opera House (). R. Davis, manager): Neithe Boyd co. appeared 9-10 in Unknown and Passion's Slave, respectively. Jood satisfaction. Receipts each night, \$400 First show since April, and probably the last for some time. Admission \$1.50 reserved sents general admission. \$1. Readily obtained, no gallery. As railroad rates are cheaper than ever before it seems that territorial towns could be played with a profit.

NEW YORK.

ALBANY.

One would have scarcely thought that the Lights of Loadon would do a large business at the Leland, is view of the rather ancient flavor the play is supposed to have and the number of times it has been seen here. Nevertheless the business was large and satisfactory, and the cast one of average ability. he opening was on Thursday night, the house having been closed daying the first half of the week, and an audience that completely filled upstairs and a large proportion of the lower floor gathered to see the old, old story of the righteous triumphant and villainly folled. The houses through the remainder of the week were large. On Monday night of this week Mirs. Leland gave us the only Jefferson in Rip Van Winkle. There was some disappointment when it was announced that Rip was to constitute the bill, for the reason that the theatre-goers possessed a too vivid recollection of the previous engagement, when Caleb Plummer and Lead Me Five Shillings were presented for their edification. It does seem too bad that Jefferson does not give us more of the same kind. However, the audience that greated the veteran was the largest of the season thus far. We, Us & Co. fills out the remainder of the week. All sagt week Arthur Rehan's co. in Nancy and Co. and Love in Harness.

The Museum seems to grow in popularity with each

assistant treasurer at the Leland.

BUFFALO.

Academy of Music (Meech Brothers, managers): The Booth-Barrett engagement last week was one of the most brilliant that has occurred for some time. The andiences were all that the houses would held. Around the World in Eighty Days filled out the week to rather light business.

Court Street Theatre (H. R. Jacobs, managers): Ziths was the attraction last week. Like everything else for this season, it drew very large and/eaces. N. S. Wood in the Waifs of New York opened 19; Hearts of Oak 66. Items: Interest to-night (Monday) centres in the opening of a new theatre, the Grand Opera House, which will be a rival to the Academy, the scale of pricesbeing about the same. Lilian Olcott will christen the Grand Central was Frank A. Tannehill in The Exile's Daughter. What is termed a Fifth Avenue opera co. will attempt The Mihado and other light operas this week's amusement at the Ad ipal.

AMSTERDAM.

week's amusement at the Ad Ipal.

AMSTERDAM.

Opera House (A. V. Nefi, manager): Lights of London 14; large audionce Those deserving special mention were Mason Mitchell, Edna Carey, Horse Vinton, Sam Hemple, Mrs. Rouse and Listie Winser, Potter Opera House (N. S. Potter, manager): Louis Litta and co. in Chispa 14; large audience. Miss Litt played her part with vivacity and charming asturaless and was well supported, Mark Dennison as Doc Jossa Barry Adams as Zeke Stevens, and Grace Addison a Anastasia Mrunt Auburn, are entitled to special mast tion. The singing and dancing were worthy of fixed ing notice. The feature of the entertainment, however was the banjo-playing of Miss Litts and Edward C Dotson, both of whom displayed marvellous shill. Thapplause throughout the play was frequent and hearty.

NEWBURGH.
Newburgh Opera House: Colonel Dickey, mans
coland Reed in Cheek 16, good satisfaction to a

Roland Reed in Cheek 16, good satisfaction to a large house,

CANANDAIGUA.

Kingsbury's Graud (S. Lingsbury, managur): Charles A. Gardner in Karl the Peddier, pleased a good andience 15. The piece has been overhauled and impressed since last here. Fair support. Emma Abbott 86.

McKechnie's Opera House (S. C. McKechnie, managur): Fifth Avenue Opera co. had a fairly successful week. There are some very good artists in the co., and the operas were given in a highly entertaining manner, Fenwick Armstrong week of 86.

OSWE: O.

Academy of Music (Wallace H. Prisbee, managur): Leech and Stevens' co. in that old-timer, Ten Nights in a Barroom, played to fair business, giving satisfaction, 13. Murray and Murohy in Our Irish Visitors to standing room only 15. Usual great laughter. Joseph Inferson 25, Janish 30.

PORT JERVIS.

Hicks-Sawyer Minstrela to fair business 25. The dancing and singing were creditable.

TROY.

Rand's Opera House (K. Smith Strait, manager): The opening of Marager Strait's season was most anspicous in the engagement of the Elisler, who presented Woman Against Woman and Egypt to three large andiences. Seats are bring rapidly taken for the open Mirnon, to be given by the Emma Abbot co. 19. We, Us. & Co. 26.

Griswoid Opera House (Jacobs and Proctor, manager):

non, to be given by the Emma ADDOC CO. 19. We, Us & Co. 26 7.
Griswold Opera House (Jacobs and Proctor, manager):
The engagement of Ada Gray through this house at every presentation of East Lynne and Camille during past week. Zitka current week: Edmund Collier ment.

LOCKPORT.

Opera House (lohn Hodge, manager): Charles A.
Gardner in his New arl 1x; very large house and gave very good satisfaction. His singing and dancing pleased all.

pleased all.

SYRACUSE.

Whiting Opera House (P. H. Lebnen, manager):
A large-sized audience witnessed the first production of Mark Twain's An American Claimant 18. Several changes were made in the piece, and it went much better the two following nights. Stricken Blind played to good business 13-17. Effic Elialer opened a four nights' engagement 19 in Woman Azainst Woman and Exppt. She will be followed 23 4 by Emma Abbott in Il Trovatore and Ruy Blas at the evening performances and Carnival of Venice at the Saturday matinee.

Grand Opera House (Jacobs and Proctor, management Edmund Collier finished a fair week 17. This week Monroe and Kice's My Aunt Bridget. Next attraction, Lost in London.

Items: Horace W Stimson, treasurer of the Wieting, is receiving many congratulations on his recent marriage.—Frank and Lillian White are visiting here for a brief period.

Opera House (H. E. Day, manager): Lights o' houden 13; good house. Louise Litta in Chispa sg: light house. Of the support Mark Denison as Duc Joses and Belle La Verde as Florence Downey were the best. The banjo-playing of Miss Litta and E. C. Dobkon wavery fine. Repeatedly encred. Murray and Murpay in Our Irish Visitors filed the house if, and all through the entertainment the audience were in the best of hamor. True Irish Hearts số 7
City Opera House: Duncan Clark's Female comb. tolight houses 13 17. Did not merit much better better.

Opera House (H. L. Higus, munager): The Ide Van Cortland Dramatic co. in A Dangerous Woman 14-Claire and the Forge Mas er 15. Vorget Ms Not 16. The Creole 17. Good houses. Louise Litta 22, Pauline Markham 24, Lilly Ciay's Adamless Eden 25.

Markham 24, Lilly Ciay's Adamless Eden 25,
MATTEAWAN.
O era House (W S. Dibble, proprietor): Pauline
Markham could not fill date. Friend Bui co, substituted. Good but very tired audience. Abbey's Unels
Tom for 23.

OWEGO.
Wison's Opera House (S. F. Fairchild, manager):
Bishop's Comedy co. in Muggs, pleased a large audience. Temple as Little Muggs, pleased a large audience substituted audience. Leach and Stevens' co. in Ten Nights in a Barroemplayed to good business 14. Louise Little 23.

POUGHKEEPSIA.

Collingwood Opera House (E. B. Sweet, managed)
Lilly Clay's Barlesquee. 1: e. 1:; creeded house scoulest
satisfaction. The new burlesque Apollo in Education

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic

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MIRROR LETTER-LIST.

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Greed and Folly

According to Æsop, a Lamp soaked with too much oil and flaring very much, boasted that it gave more light than the sun. A sudden puff of wind arising, it was immediately extinguished. Its owner lit it again and said: "Boast no more, but henceforth be content to give thy light in silence. Know that not even the stars need to be relit."

Mr. Francis Wilson might consult the fables of the Phrygian sage just now with profit, for in them he would find pertinent and pithy commentaries on the baleful insequences of greed and folly. Mr. Wilson can be taken as a type of a certain class of performers who have rapidly risen by a fortunate combination of circumstances to a position of public popularity and who fall to develop in a corresponding degree the qualities of good

sense and good taste. Mr. Wilson, unmindful of its past and present service, has been trying for some time to kick from under his nimble heels the ladder by whose means he climbed into the graces of comic-opera patrons in this city. Not long ago, having failed to secure Mr. Aronson's consent to an absurdly unjust proposition, he signed a new contract to remain in the Casino com-

on the first of May next. Mr. Wilson desired to take a trip to Europe next Summer, insisting that a vacation was necessary for his health. For that reason he wished his new contract to date from the 19th of September following. Mr. Aronson consented and the document was duly signed.

Then Mr. Wilson prepared to reap the fruits of his diplomacy. He at once entered into an agreement with Colonel McCaull to appear at Wallack's in a new opera under the latter's management during the period he specially reserved for his European tour. Mr. Wilson endeavors to justify his peculiar conduct by expressing his belief in the principle-every man for himself. "I have ascertained," he is reported to have said, "in the course of a somewhat varied career, that it is rather necessary for a man to look after himself in this world." So it is; yet it all depends on whether a man regards greed and deceit or honor and truth that part of "himself" that needs "looking after.

Mr. Wilson appears to have been guilty of grossly unprofessional conduct, and we should not be at all surprised if he finds in the end that he has sadly overreached himself. Strong words are necessary to characterize his behavior in resorting to a contemptible subterfuge in clinching his new contract at the Casino and then going over to a rival manager, who is notoriously inimical to Mr. Aronson, to play in opposition. We do not think in this connection that either personal dislike or business rivalry are motives sufficiently justifiable to secure Colonel McCaull from censure. He openly and unwisely aided and abetted a mean and apparently malicious move.

We have again and again witnessed the rise of mediocre young men like Mr. Wilson. Petted by the whimsical public for a time, paid out of all proportion to their artistic deserts, given a fictitious value by the indiscreet and flattering press, thrust into a prominence to which they are not rightly entitled, perhaps it is not strange that their skulls expand faster than their brains, and that their originally limited supply of good sense is reduced to a state of innocuous desuetude, or replaced by rampant vanity.

Unfortunately the stage alone offers opportunities for great rewards to men that fall utterly short in artistic requirements. The public creates favorites and treats them like new toys until other favorites supplant the old. Neither in music, sculpture nor painting is this possible About the theatre many worthless idols are scattered, and each commands a crowd of thoughtless worshippers. The true votaries of the dramatic altar are often neglected.

It is the fault of the managers as well as the silly adulation of the injudicious public that such incidents as that in which Mr. Wilson figures come about. They put a mediocre person-an exponent of horseplay and buffoonery, perhaps-upon a lofty pedestal; they turn a yielding ear to his plaints; they indulge his caprices and feed his vanity; they raise his salary until it threatens to eat up the whole profits of the house. Then they are surprised when

Managers are unwise to become the slaves of actors like Mr. Francis Wilson. Mr. Aronson has had several better comedians in his company that have exacted no more than they were worth and whose relations have been marked by fairness and courtesy-Frederick Leslie for example. In him the Casino at one time possessed a comedian who could act and sing Mr. Wilson out of recollection. Nor did Mr. Leslie entertain a desire to own the theatre, together with well-defined designs on the earth, sun. moon and stars.

The time may yet come when performers troubled with Wilsonia will study the Æsopian parable that is quoted in this article.

All Together.

A powerful point to be borne in mind by the playwright is that he is addressing a body of people who are to sit in company with each other for two or three hours, listening to the same words, observing the same characters and taking together a part in all that passes on the stage. Whatever occurs in the play must be so ordered as to create a sense of community and that they are all at one in the progress of the pageant. This homogeneity being produced and maintained, gives to the actor and the drama an immense advantage, virtually vitalizing the whole performance.

Every part of the drama supports every other part, and the audience as well as the actors are inspired with a certain esprit

on with good heart in the work, all ambitious to carry the breastworks with eager and intensifying enthusiasm.

These are the vital conditions to be oberved in constructing the drama, securing the great unities of feeling, rhythm, movement and a satisfactory climax or denouement. When this sympathy is accomplished the stage and the auditorium are in full accord, co-operative powers, and the true histrionic end is attained.

Conformity to these methods will insure the development of legitimate drama as practised by all great masters of the dramatic art; departure from them leads first through a middle district of illogical melodrama, and conducts the audience into the bewildering land of harumscarum and pot-boiling medleys, varieties, chopped straws, and horse-play.

The manager who has a play placed in his hands can have no surer test of its worthiness than to discover that the raison d'etre prevails throughout its pages and that each movement has its purpose toward the same sequence and justifies itself with the solid energy of premise and conclusion.

Just at this time the stage is loaded down with disjointed and disconnected fragments and seeks to make up for the want of sense in the text by meretricious appeals to the eye with gaud and paint. The better mode is, we think, gaining ground, and we see in contemporary playwrights a growing disposition to hold their manikins together by arterial ligaments rather than by the mechanical force of muscular strength.

Personal.

PROCTOR.—Agnes Proctor has resigned rom the Allan Dare company.

MARSTON - Richard Marston arrived from England on the Alaska last Monday.

RHEA.—Mile. Rhea's present season in-cludes a tour of Southern California. WHITECAR .- W. A. Whitecar is playing the part of Tom Cooper in Shadows of a Great

WELBY.—Bertha Welby has succeeded Mrs. Dion Boucicault in the My Geraldine com-

DAVENPORT. - Fanny Davenport has called her company for rehearsals on the 3d of Oc-

LEWIS -Lillian Lewis has secured a version of As in a Looking-Glass and has already pro-duced it in the West.

Forrest -Brooklyn and Philadelphia papers speak very highly of the performance of Gail Forrest as Lucia in Clito. HANLON. - Toma Hanlon, with Zozo, al-

though but three years on the stage, has sung "The Last Rose of Summer" 1,268 times. KIDDER -On Sept. 24 Kathryn Kidder sails

for France by the steamer La Champagne. She will spend a few days in this city before BERNARD. - Fannie G. Bernard has returned

to the city. She has been absent at the bed-side of her mother, who is ill. Miss Bernard has not closed for the season. ADAMS -Recently in St. Louis little Toning

Adams, of Harrison's Silver King company, resented with a pair of diamond earrings Emil Dahlheimer, a warm admirer. The child felt much complimented. GRUBB.-The pretty face of Lillian Grubb

embellishes the title-page of this week's MIRROR. Her first appearance at the Casino on Monday night in The Marquis was attended with applause and floral gifts galore.

AIKEN -Frank E Aiken writes from Lon has not permanently left the stage. He is simply taking a vacation and combining a little outside business with pleasure. He comes back to America with some new plays.

SYLVIA -Mile. Estrella Sylvia, from La Scala, Milan, and Her Majes v's. London, has been especially engaged for Ellsler's produc-tion of Aladdin. Of fine figure and handsome face, she is at the same time a mistress of her

GILBERT.-Laura Gilbert has returned from England, where she had been residing for the past two years. She intends settling in this country and will take engagements in comic opera or burlesque. She is a bright and pretty young lady.

MAGINLEY.—Ben Maginley has fully recov ered his voice and is doing capitally in Inshavogue. The revived play has become very oular, and where the company appears for a week the increase in business as the nights progress is very flattering

FITZ-ALLAN. - Adelaide Fitz-Allan writes pleasantly of Mile. Rhea's season, now in its second week. She is Mile. Rhea's leading Recently Kate Claxton offered her the part of Henrietta in the Orphans, but her present engagement precluded acceptance.

BALFE -Louise Balfe opens her season tonight (Thursday) in Galveston. For several weeks past the Texas press has been heralding her coming, and dwelling upon her success over that circuit last season. Miss Balfe's advent marks the formal opening of the Lone Star theatrical season.

Notes from Paris.

PARIS, Sept. 10, 1887.

The Comedie-Francaise has reopened its doors, not after a usual Summer holiday, for this theatre never indulges in such a luxury, but at the end of a forced vacation of five weeks required by the now famous committee on security in the theatres. The catastrophe at the Opera-Comique threw the Parisians into a fright; and no wonder, for a poorer set of theatres in the wav of security and personal comfort than those in this city it would be hard to find. No centre aisles, long, narrow and tortuous lobbies, very few outside doors and all of them opening inward; in short, nothing but pany after the present agreement expires | du corps which impels them all to march | stuffy, uncomfortable and dangerous houses.

Before the fire at the Opera-Comique the authorities had allowed all the managers to fill up every available spot with "end-seats," so that when everybody was in place there was no possible means of quickly getting out in case of a panic. The great wonder is that so many people escaped alive from the Opera-Comique. Behind the scenes the accommods tions and means of escape were worse than those in the auditorium. The catastrophe of May 25 had, then, one good side: it showed the Parisian what risks they ran when they entered one of their play-houses. Naturally a great outcry was made at the time, and the Prefect of Police, who is immediately responsibe for the security of the public in all places of amusement, appointed a committee to examine what precautions were necessary to prevent conflagration and to permit an easy escape in case of fire. The committee immedi ately closed the most dangerous theatres and ordered extensive changes in all the others. The Française and Odeon have made the modifications demanded, with the exception of the electric light, which is now being introduced; the other theatres, except the Menus-Plaisirs and Eden, which required but few changes, are in a state of chaos and will not be able to reopen for some time. At the Francaise centre aisles have been made everywhere except in the orchestra-Sarcey says it would be the death of comedy to have a centre aisle thereall the end seats have been removed, the lobby widened, new exits opened and an iron curtain posed. The Odeon being completely isolated, there were not so many changes required; but what was found necessary to do has been

In consequence of all these improvements Paris has been very quiet from a theatrical point of view for the past month, and even now there are only four theatres open-the Francair, the Odeon, the Eden and the Menus Plaisirs-none of which is giving any novelty. Last Saturday there were two debuts at the Francais, but both were disappointing. Two years ago Mile. Weber, on quitting the Conservatoire, made a remarkable debut at the Odeon in Coppee's Jacobites. Some enthusiastic critics cried: "A second Rachel has come!" On the strength of this debut Mile. Weber was claimed for the present season by the director of the Francais. After her debut she appeared in the classical repertory, but did not conform to hopes raised by her first performance. Her rendering of Dona Sol the other evening shows hardly any progress. Gifted certainly with great natural qualities, Mile. Weber is lacking in experience and study. It would have been better to let her remain at the Odeon a few years until she had secome qualified to appear at the Français. M. Leitner, who gained the first prize for tragedy and comedy at the Conservatoire this year, made his debut in the role of Charles Quint, in Hernani, one of the most difficult in the repertory. He was not at all successful, but as he is intelligent and possesses certain qualities he will do better when he shows himself in modern

It most of the theatres are closed, the managers are making active preparations to have a stock of novelties ready when their houses reopen. But we must not put too much confidence in what they say at the beginning of the season. If managers should produce all the pieces they promise the year would not be long enough; above all, if some of the plays should run a hundred nights. At the Français the close of the season will be Pailleron's new comedy of The Souris, which was retarded by Delaunay's departure. M. Worms will play the role originally destined for Delaunay, and which is the only male character in the comedy. Other new pieces in preparation are the Pere le Bonnard, by Jean Aicard, and the Bucheronne, by Charles Edmond. Sardou and Dumas have "promised" new pieces, but if Pailleron has the same success as he did with Le Monde ou l'on s'Ennuie they will not be held to their promise. I say nothing about the revivals that M. Claretie announces, except to mention the report that M. Got is meditating a Tartuffe. What will Coquelin say? Two interesting debutantes will soon appear—Mile. Rachel Boyer, who comes from the Odeon, and Mile. Brandes, who has made a name at the Vaudeville.

The Odeon counts upon two great succcesses—a hve-act drama in verse, The Justicier, by Francois Coppee, and a five-act com edy in prose by George Sand. Nanon is the title of this piece, which was found this Summer among the papers left by the great novelist. La Perdrix, three acts in prose, by Messrs, Adenis and Gillet; La Marchande de Sourives, five acts, by Judith Gautier; Crime and Pun ishment, four acts, by Hughes Le Roux and Paul Ginisty, and a dramatization of Theo-phile Gautier's Captain Fracasse, by his sonin-law. Emile Bergevat, are among the other novelties in reserve.

At the Vaudeville the first new piece will probably be The Pere, by Jules Glouvet, to be followed by the Securite des Familles, by Alban Valabreque; the Ecurie Savoureux, by Goudinet, and the Affaire Clemenceau, adapted from Dumas' book by M. D'Artois. The projects of the manager of the Gymnase are not yet known, except that he irtends to open with Goudinet's new comedy, The Degomme, and to play in the course of the season an adaptation of Henri de Pine's novel, "nee Michon important piece at the Ambigu will be Jules Verne's Mathias Sandorf, dramatized by Busnach. Sarah Bernhardt will return to the Porte Saint Martin and create the leading role in Sardou's new piece, and perhaps play the part of Scorpienne in Leon Cladet's drama of Ompdrailles. There is a terrible rumor that the faithful Busnach has offered to adapt Zola's "Terre" for the theatre. "The Terre," I may tell you is the novel which is now running in the Gil Blas newspaper, and in filth and want of observation exceeds any of Zola's previous works. If Sardoa's piece is a success, the

Porte Saint Martin will not need to think of "Terre." The manager of the Renaissance expects a big success with Henry Becque's new comedy, Le Polichinelles, a study of the crowd of bohemians of all kinds who speculate on the Stock Exchange. The Chat en Poche, by Georges Feydan, and a Review, with Theo as the leading light, are on the list. Mme. Judic will reappear at the Varietes in her usual roles and in a new three-act piece by Mellhac, The Decore. Mile. Mily Meyer will make her debut at this theatre in a new comedy by Fadebut at this theatre in a new comedy by Fabrice Carre. At the Palais Royal no decision has yet been made as to what the first novelty will be, the managers counting on a long run for Durand and Durand, which was interrupted by the closing of the theatre for repairs. Louis
Varney, the composer of The Mousquetaires au
Couvent, has written a spectacular operetta
called The Petit Tour du Monde which called The Petit Tour du Monde which will be produced at the Gaite; the other piece announced at this house is the Cigale. At the Bouffes the new operettas will be Sosse, by Pugno; Chouchon, by Audran; Mamzelle Cre Nom, by Serpette, and perhaps Junita, by Suppe. The Folies-Dramatiques will give Robert Surcouf, by Planquette; Compeer Gillery, by Charles Perry; Mademoiselle de Belleville, by M. Millocker. Jeanne Granier has been engaged at loecker. Jeanne Granier has been engaged at the Nouveautes and will create the role of Rosa in Lacome's Saturnales, with which the theatre

The Grand Opera, which has not been dis-

turbed by the Prefect of Police, has continued open all Summer, giving representations of the old favorite operas. The new work which will not be ready before December, is Dumas' Dame de Monroreau, adapted by Auguste Maquet and set to music by Gaston Salvayre. The Opera Comique will be temporarily in-stalled at the Theatre des Nations, opposite the Chatelet. This house was originally con-structed for a lyrical theatre (Gounod's Faust was produced here), and although it has fre-quently changed its kind it is still a large, elegant and commodious house. The Italian opera was revived here four years ago under Mauret's management. The only objection against this theatre is that it is situated a long way from the active centre of the city; but this way from the active centre of the city; but this is not a serious difficulty in the present case, for people will go to the Opera Comique wherever it is placed. No decision has yet been made about the new operas, and it is not at all certain that any novelties will be produced before the erection of a new house a year or more hence. In the meanwhile the Parislans will be satisfied to hear Dame Blanche, the Pre aux Clercs, Carmen and other well-known operas that the young composers have not succeeded in making us forget. There is a rumor that the Eden is to be turned into a lyrical theatre, and that Verdi's Othello will be given during the Winter. But the Eden is such an unlucky theatre that it is difficult to all its managers thus far, and the other day, when it was put up at auction, no one would bid for it. At present it is in the hands of the actors, who are running it on their own ac-

Another attempt is to be made this Winter to revive the Frascati dance-hall, a place where a dozen years ago all good Americans used to visit when they came to Paris, the same as they went to Mabille, Valentino and Bullier. rascati died out a few years ago and was turned into a club-room. The Prefect of Police afterward closed the club because there was too much gambling within its walls. Then Metra undertook to renew the gay and festive evenings of the past; but it was no go. Was it because the Parisians are getting more serious? Perhaps so, for since Mabille, the Casino, Valentino, the Chateau Rouge and a lew others of the same sort have disappeared no new balls have succeeded in replacing Mr. Deransart, the well-known or chestra leader, is the courageous man who is going to undertake the new enterprise.

STRAPONTIN

Letter to the Editor.

A MISTAKE CORRECTED.

COLUMBUS, O., Sept. 18, 1897.

Editor New York Mirror:

DEAR SIE:—I wish to correct a mistake published in this week's Mishor. I am announced as going with H. W. Williams' Own company, of Pittsburg, whereas I have signed for the season with Sisson and Cawthorne's Little Nugget company. Hoping you will correct the mistake, I remain yours truly,

ALICE RAYMOND.

SIMPLY ENGAGED.

OPERA COMIQUE THEATRE, LONDON, Sept. 9, 1887. Editor Now York Mirror Mv Drag Siz:—The impression seems to be in America that I have taken the above theatie. Kindly give me a small space in your journal to state that I am simply engaged by the management to produce my play and create the leading role. By doing so you will greatly oblige yours most sincerely.

TOHN A. STEVENS

A MISTAKE SOMEWHERE

Editor New York Mirror:

DERBY, England, Sept. 5, 1887.

Editor New York Mirror:

DEAR SIR:—Have just received The Mirror of August 27. The article under the head of "Gossip of the Town," stating that "F. M. Burbeck requests us to state that he and his wife, Nellie Lingard, were legally separated many months ago," was a complete surprise to me. There must be an error somewhere, as I should certainly be the first notified of such an event; and as such is not the case. I should be very pleased if you would give this place in your paper. Respectfully yours.

MISS PATTISON AND MRS LANGTRY. NEW YORK, Sept. 10.

DEAR SIR — The following kindly notice appeared of me in the Morning Journal of Sunday: "That excelent actress, Kate Pattison, remains the only one of the company which Mrs. Langtry originally brought to America." This a very flattering; but paradox cal as it may seem, is calculated to injure my prospects, as I no longer occupy the position of leading lady to Mrs. Langtry, which I held for four years. There being no part for me in the new play of Mr. Coghlan's, which was expected to run for a season, my services were of course dispeased with. I did not, however, know this until the ist of August, which left me very little time to make another engagement. I am, however, negotiating at the present moment, but as the notice in question may be misleading, I feel sure you will kindly give me the opportunity of putting the misapprehension right.

Thanking you in advance, I am, dear sir, very sincerely yours,

FORGIVE AND FORGET.

London Dramatic Review. Mr. William Winter has gone for Wilson Barrett in THE MIRROR. He says that Barrett has no conception of how to play Hamlet. I cannot agree with this, even though Mr. Winter lugs in the authority of his English prototype, Clement Scott, to support his views. There is only one thing I cannot forgive in Barrett's Hamlet. It is the spoiling of the best pun in our language.

WHAT THEY DESERVE

Grand Rapids (Mich) Telegram Herald. THE NEW YORK MIRROR is giving for play pirates just what they deserve. THE MIRRO all hoc-redit to the theatrical profession, and every hom 6; larger should



Mend him who can! The ladies call him, sweet,
-Love's Labor's Lost.

Aided and abetted by the proof-reader, the types sometimes make queer blunders, even in such a carefully supervised journal as THE MIRROR. Last week a writer sent up some copy which began: "Dockstader's is open again and the fun-lover is glad." This was strictly in accordance with the facts of the case: but it did not strike the eves of the compositor and comma-sprinkler favorably, and so they changed the latter part of the sentence to the decidedly and absolutely untruthful assertion that the "free-lover is glad."

Here's bad news from Schroon: Fred. Maeder writes me that he is seriously concerned regarding his eyesight, which is becoming very bad. "To lose my eyes," he says, "would to me be an existence locked up in a tomb." But even a shadow like this can't darken Maeder's facetiousness. He asserts that his eyes are so weak that a hornet which always drives at them couldn't make them out and stung him on the nose. Roland Reed has consented to extend the time of Maeder's contract for the new comedy Quack, as the dramatist will not be able to write for a couple of months. Let's hope when he comes back to civilization the oculists will find the trouble has been exaggerated, and that no alarm need be felt.

I experienced a genuine surprise the other night when I crossed the ferry to Jersey City to attend the opening of William Henders n's new Academy of Music. The veteran manager has conjured up a handsome and commodious place of amusement. It is on the ground floor, with ample exits, perfect lines of sight, a wide stage, comfortable seats and at-tractive decorations. For the first time Jersey City has a theatre in every sense worthy of the name, and if the Jerseyites do not patronize it liberally it will be because they able to appreciate a good thing when they got it. The bookings show a fine lot of dramatic plums, and the start betokens an unprecedentedly prosperous season.

I admire and respect Manager Henderson for his skill, his enterprise and his honor. For thirty years he has met his obligations, dealt fairly by every one and kept faith with the public and the profession. Representing as he oes sterling theatrical principles, Mr. derson is entitled to the good will and encour-agement of everybody in his present undertak-ing. I, for one, wish him all possible good

I meant to have said a word last week about Lizzie Hughes' marriage. This pretty young girl began her professional career bright y, but Cupid cut it ruthlessly short, as he is fond of doing now and then. Miss Hughes is likely to make as good a wife as she was an actress. She bears a spotless name, and her husband. Frank Pierce Clark, is a wealthy and respected citizen of New Haven. The young people have taken up their residence there.

Summer Work of Two Dramatists.

"I have been down at Narragansett Pier with | Spring season. Brander Matthews almost all Summer." said George H. Jessop to a MIRROR reporter, "but neither of us has been idle. Instead of that we have been finishing the melodrama in five acts, entitled Lynch Law, that we have been at work on since last Winter. It is just completed, and we intend reading it to two or three managers who have expressed a desire to hear

"The title in a measure suggests the piece, but it is impossible for me to give you even a general idea of the story in brief, as the plot is elaborate and involves the relations of a great many people. The scene is laid in the vineyard districts of California, a part of the State that has never before been used for theatrical representation, to my knowledge. When we read or see California it is never the Coast, but always the interior. Even Bret Harte has not dwelt on it in any of his efforts. I ought to know the life there, though, as I lived among it for four or five years. All of the characters are actual studies of real life.

The play deals with an isolated community under the domination of a vigilance committee The existing law of the land is maintained by the proper officer and eventually triumphs, chiefly by means of the hero, who, having twice nar rowly escaped death at the hands of the mob. succeeds in bringing home to the real perpe-trator the murder of which he has been accused. The underlying motives are love, reout the main interest of the play is serious. The hero, who is accused of the murder, as I have said, comes near being lynched, and the play shows what the hurried judgment of lynch law might do in the cause of wrong. It points a moral against all lynch law and against the hasty judgment of a mob.

for my other work, the three-act farcecomedy by Mr. Matthews and myself which was accepted by Daniel Frohman last Spring-Next-Door Neighbors—will probably be seen at the Lyceum Theatre after the production of Belasco and De Mille's work. It shows how people live in the great apartment-houses-the

swell flats uptown. Is is a regular farce-com-edy, and deals with the loves of the voung neighbors. Nat C. Goodwin, as you probably know, has the play of A Gold Mine, which John T. Raymond produced in Memphis early this year, and he will present it after Christ-mas."

Sydney Rosenfeld's Responsibilities.

In connection with the two comic operas by Sydney Rosenfeld, in which Francis Wilson holds certain proprietary interests-namely The Oolah, which is to be produced at the Casino in January, and The Lady; or, The Tiger, to be presented at Wallack's Theatre by McCaull's Opera company next May-Mr. Wilson's name has been mentioned as coauthor with Mr. Rosenfeld. Mr. Wilson wishes it understood that Mr. Rosenfeld alone is responsible for both pieces. The former opera is derived in part from the French, while the latter is an entirely original work, and neither by suggestion, "business," or in any way whatever does Mr. Wilson lay claim to the credit of authorship. He purchased an in-interest in both of the works because he believed in their market value.

In speaking of the sale of The Lady; or, The Tiger, to a Mirror reporter, Sidney Rosenfeld

said recently "Colonel McCaull outbid the Aronsons and secured the piece two weeks ago, and Mr. Wil-son and I have decided, rather than lose the

son and I have decided, rather than lose the eclat of a New York opening, to wait until May next, when the opera will be produced at Wallack's on the opening of McCaull's season there. The costume plates for the production are now being drawn by Percy Anderson, of London, and the work will be produced as a spectacular lyrical comedy. As an admirer and endorser of THE MIRROR's views regarding the season of the libratio. I have entored the libration I have entored the libration. ing the ascendancy of the libretto, I have en-deavored to give the text of The Lady; or, The Tiger, a dramatic importance and significance hitherto un trempted in musical productions.

"It is a noteworthy fact that Colonel Mc-Caull accepted the work and made liberal offers of terms simply from hearing the li-bretto. We are to receive ten per cent. of the gross receipts, which is more than the Colonel ever paid, the next being seven per cent., ever paid, the next being seven per cent., which he paid for the Black Hussar. When the piece is produced McCaull's company will be reinforced by people who be reinforced by people who are at present under contract to other managers both at home

Grau's New Opera Company.

The remaining members of the Maurice Gran company arrived from France last week on the steamer Bourgogne. Among the number was the prima donna, Mile. Julie Bennatti; M. Marris, the baritone; M. Merle, the stage manager, and M. Martin, musical director, with Mile. Nordale and Mesdames Dass and Siebert. The other members of the company are M. Mezières, M. Stephen, a light tenor and comedian, and Mlle Stanon. Twenty five chorus people were also brought over. Mlle. Bennatti is a charming little French-woman. Her hair is raven black, and her eyes

clear and bright. She was dressed in a dark blue gown, but was covered with an English mackintosh. A large hat, rolled back from the side and front, adorned her head. She does not speak a word of English, but conversed pleasantly in French about her costumes, of which she said she had brought over twenty trunks full. Mlle. Bennatti is the original Oli vette. Her last engagement was at the Renaissance Opera Bouffe, Paris. The company will open at the Star in Le Grand Mogol, Audran's new opera.

The Season at the Madison Square.

"I shall open the regular season of the Madison Square Theatre on Oct. 3." said A. M. Palmer to a MIRROR reporter recently, with a revival of Jim the Penman, at the particular desire of very many patrons. The success the play is having out of town is something phenomenal. Company No. 1 has been out two weeks, and has already taken nearly \$16 000 The play has been reproduced in Boston by my regular company, and the engagement is even better than that of the

four weeeks, and will then be followed by Love's Martyr, in which Charles Coghlan will, in all probability, make his first appearance. Immediately after that we shall do Elaine, which I hope to stage in the most elaborate style possible. I have also a new play by Octave Feuillet, one by Henry Arthur Jones and several other new works, which may see the light during the season. The autho s matinees will be continued-the first one be ing given on the afternoon of Oct. 11, when a drama by Henry Lee and Herr Ottomeyer, entitled Angela, will be presented This is not a dramatization of any of Haggard's works. In the first matinee performance will be several outside people, and most probably Messrs. Salvini, Flockton and Ramsey, of my company. While I am on the subject I want company. While I am on the subject I want say that Mr. Mansfield's season here has been remarkably successful, and that I hope it will be the precursor of many others under the guidance of the same gentleman.

For the coming season my company will ror the coming season my company will be remarkably strong, and will consist of twenty-two people--namely, Charles Coghlan, J. H. Stoddart, Alexander Salvini, Frederic Robinson, H. M. Pitt, L. F. Massen, E. M. Walden Ramsey, C. P. Flockton, Davidge, Sr., Herbert Millward, William Davidge, Sr., Herbert Millward Agnes Booth Mathilde Madison, Maud Har rison, Annie Russell, Marie Burroughs, May Robson, Blanche Curtisse, Miss Seligman, Marie Greenwald, Mrs. E. J. Phillips and Mrs. E. L. Davenport. I shall also retain the services of Gene Presbury in the stage department, Richard Marston in the scenic department and Frank A. Howson in the musical

Mr. Tompkins' Run of Luck.

Eugene Tompkins visited the city last week, and to a MIRROR reporter who met him gave vent to much enthusiasm over his latest success at the Boston Theatre, A Run of Luck.

"The play has made a bigger hit, judging from the first week's receipts," he said, "than any of the previous successes of the theatre.

either The Exile, Jalma, World or Youth. What do you think of nearly \$11,000 for the week, the first night of course being given up almost entirely to the press. Next week the receipts will be even larger. The expense of the production was \$20,000, and it will run at the Boston Theatre for three months, after which it goes to Niblo's Garden for a run. It will be produced in this city in the same style,

will be produced in this city in the same style, with the same effects and on the same large scale as it is being seen in Boston. There will be a pack of English hunting dogs, seven English racing horses, real jockeys, and twenty six speaking people in the cast.

"Regarding the Fifth Avenue Theatre, all I can say is that I have not made up my mind to anything regarding it, and that I will not for some time to come. The secrecy maintained for a few weeks regarding the lease was necessary. When the fact that some manager necessary. When the fact that some manager had secured the theatre was first published, the lease was not signed, and it was not policy for me to come out and say I had it, and then have the negotiations fall through.

New Star and New Play.

John Hazelrigg, who has in past seasons been leading support with Bertha Welby, Bella Moore and others, is getting ready to star in a new comedy drama entitled One Million Dollars. In speaking of the play and his plans, Mr. Hazelrigg said in conversation with a MIRROR reporter:

"I have good prospects of securing a city theatre for an opening. I have had a pleasant and successful experience of six years on the boards, playing a great variety of roles in many companies. Having a penchant for character, or eccentric, comedy, I think I see my way to success in the star part in the new comedy I have secured. At least I am ment. The play is in five acts, and the star part is a citizen of the world—a tramp. I will not burden you with the plot, except to say that with the end of the play the tramp, dying. makes amends for his bad courses by throwing light upon mystery and alding virtue in its usual triumph. My conception of the tramp departs from the conventional. I do not propose to burlesque the part, making it a mere means for creating laughter. He will have his serious moments, while at the same time he will not lack humor. He will be a dry, matter-of-fact, sometimes philosophic fellow, with touches of pathos. In fact, a tramp of the intelligent sort. I think the plot of the is very strong; but of that you will have a chance to judge later on. I have engaged Harry Chapman as manager, and he is busy with preparations for the opening."

Mr. Grover's Lost in New York.

"It is the intention of Colonel Miles and myself," said Gen. Barton to a MIRROR reporter the other day, "to put on the road Leonard Grover's five-act melodrama, Lost in New York. I have just completed arrangements with the author, and the play will go out just as soon as we have secured a company and the necessary time. Some of the dates that were to have been filled by John A. Mackay in Circus in Town will most probably be taken. As for the play, I must say that I was never so taken up by a local drama in all my life. The action is spirited and incidents follow one upon another with lighting rapidity. The piece, as you may know, was produced by Mr. Grover himself last April in Philadelphia and Boston, which are the only two cities that have seen it, and it was declared then to be one of the greatest melodramas ever produced. We may open in New York. If not, in Philadelphia or Bos. ton, where we have been offered time, the scenes of the drama are laid in New York, and the plot deals with the trials of a woman and her daughter who are kept out of their in-heritance by a near relative. The thrilling scene of the play is the escape of a blind wo-man from the lunatic asylum on Ward's Island, dressed as a messenger-boy, and in the play is shown the workings of the panel game. The scenes represent the interior of a fashionable mansion on Forty-second street, a less pre-tentious house on Eas' Broadway, Ward's Island. Gramercy Park and other points. scenery is all painted."

A Small Budget.

Manager A. M. Palmer is getting more than his share of attention from the play-pirates. On Saturday last he obtained through his counsel, ex-Judge A. J. Dittenhoefer, from Judge Donohue an injunction restraining Messrs. Hickey and Gobay and Fenwick Armstrong from presenting the plays hazel Kirke and Young Mrs. Winthrop. The papers allege that the former play was written by Stee'e Mackaye and the latter by Bronson Howard, who assigned them to the Madison Square Theatre, and that no one has the right to present them without their consent, and that the defendants, without such consent, have announced their production in Hudson and other cities in this tate. The injunction was served on Mon

Early this week Mr. Palmer received a letter from W. W. Fowler, manager of the Skip ped by the Light of the Moon company, in forming him that the Clair Patee company, with "the brilliant young American actress," Edith Arnold, and Willard Simms, had appeared in A Bitter Wrong at Manhattan, Kansas. Mr. Fowler stated that he had paid a visit to the Grand Opera House in that town, the manager of which was H. L. Wood, and that he had seen the play, which was actually Jim the Penman. The drama was given ver batim, the business being all copied from the New York production. Mr. Palmer will begin investigate at once.

One Senter Payton runs a barnstorming company with Dot Putnam as star. Saints and Sin ners has a prominent place in his repertoire. Another play, Devotion; or. The Strange Murder at Shasta, is simply My Partner. Josh Whitat Shasta, is simply My Partner. Josh Whitcomb is another of Payton's thefts; also J. B.

Polk's Mixed Pickles.

Last week Milton Nobles wired Manager Palmer that Warren Noble, the play-thief, was presenting The Private Secretary and Young Winthrop at the People's Theatre, Lincoln Neb.

THE MIRROR correspondent at Saratoga writes: "I send you a programme of some one called 'Alma,' who played here last week.

She pirates everything, and the play Fun in a Hotel is nothing else than A Bunch of Keys Call Mr. Sanger's attention to the steal." Gardner, the glass-eater, plays a part in this par ticular Bunch. On the bill he is announced to

"eat glass in full view of the audience."

W. W. Fowler, manager of Skipped by the
Light of the Moon, sends the tollowing from
Manhattan, Kas., u der date of Sept. 15:

"Add to your list of play pira'es the Clair Patee company, touring this State in repertoire of stolen plays. The enclosed bill of A Bitter Wrong is another title for Jim the Penman. It was given here this evening verbatum, and with all the business of A. M. Palmer's company closely copied. The management aunounce The Shaughraun for to-morrow night.

Openings Here and There.

[SPECIAL TO THE MIRROR.] PITTSBURG, Sept. 18.—Tobogganing the very greatest of all Mestayer's successes. A decided hit here. JOHN P. SLOCUM.

RICHMOND, Va., Sept. 19.—Bristol's horses, at the ichmond Theatre to-night, drew a packed house, romising a big week's business.

CHICAGO, Sept. 19.—Hanlons' Le Voyage en Suisse opened to the largest house of the season. Largest house gallery in five years. Hundreds turned away. HARRY HAMLIN.

Indianapolis, Ind., Sept. so.—Fantasma opened big at the Grand; \$200 over opening last year. Ivy Leaf had a good house at English's. Little's World drew a crowded house at the Museum.

had a good house at English's. Little's World drew a crowded house at the Museum.

BUFFALO, Sept. so —Little Puck was produced, for the first time, last night to an audi nee that filled the Academy of Music. Frank Daniels, the star, was supported by an excellent company under the management of William R. Hayden. The piece is a musical comedy founded upon Anstey's novel, "Vice Versa." by A. C. Gunter, Fred. Maeder, Robert Fraser and Howard P. Taylor. Mr. Daniels made an instantaneous hit as Packingham Giltedge, an old and wealthy stock broker with a penchant for pretty actreases of the opera bouffe. Bessie Sanson, was charming as the lively daughter of Dr. Savage, the savage mentor of the Savage Academy for Boys, in love with Billy Giltedge, the wayward son, and terror of the academy. Will Henderson did well in the latter role. Robert Fraser, a Slungers, the butler of the Giltedge household, was successful in an amusing part. Rillie Deaves, as the daughter of Giltedge, and Misses Ray Douglass, Hope Curtim and C. A. Raymond, pupils of the Newborn Ladies' Seminary, sang and da ced themselves into favor. The beautiful dancing of Mile. Rose, in French juvenile ballet, with the rrotesque dancing of Master Gustavus Sohlke, carried away the house with enthusiasm.

W. R. Meadowcroft.

Gossip of the Town.

Helene Hastreiter arrived by the Aurania on Sun-Louis Aldrich opens his season in My Partner on Oct

J. H. Crarg, manager of Tabor's OperajHouse, Lead-Alma Aiken has left the Devil's Auction company and returned to New York.

P O'Neil, manager of Mabel Sterling in Three Corners, has arrived in town.

Alfa Perry and H. D. Byers have opened a third season with Joseph Murphy.

Thomas F. McCabe, late with Robert Downing, is lisengaged for the season.

disengaged for the season.

Saphore and Melville's theatrical venture at Frankford, Pa., has come to a sudden end.

Charles Barton, late with Robert Downing, goes in advance of the Erminie road co.

Cecil Raleigh, the author of The Great Pink Pearl, sails for Europe on Tuesday next. Harbor Lights will open its season at the Grand opera House next Monday night.

The season of the George S. Knight Baron Rudolph company opens at Hartford on Oct. 3.

Fred. Dubois has been engaged by Gus Pitou as business manager of the Mantell company.

Denman Thompson in The Old Homestead will fol-Paul Arthur has been engaged to take the part of the correspondent in the Held by the Enemy company.

Jennie Kimball's Mam'zelle company is rehearsing at roctor's Novelty Theatre. Brooklyn E. D. J. B. Doblin, the Bowery theatrical tailor, has opened his large and varied stock of Fall and Winter styles Adolph Neuendorff arrived from Germany on the North German Lloyd steamship Trave on Friday last. Mrs. James Brown Potter is reported to have secured play from Edwin Cleary, and to be about to produce it.

The audience at the Fourteenth Street Theatre las Saturday night was the largest ever seen in the house. Griffith Morgan has returned from Norristown, Pa, where he has been painting scenery for a local theatre. George H. Adams and Toma Haulon are doing good work in Zozo, receiving much attention from the press. Louis Aldrich has purchased for this country the rights to The Kaffir Diamond from Samuel French and

J R. Morrison has purchased from Samuel French and Sons the sole right to Sister Mary for the Pacific

Charles Eldridge will retire from the Richard Mans field company at the close of the New York engage

Jeff. Leerburger has been engaged to pilot one of Henry E. Abbey's attractions—the concert tour of Mme Gerster. Ed. E. Kidder is negotiating with Frank Maeder for the rewriting of Tom, Dick and Harry for the Salsbury Troubadours.

Jennie Williams is reported to have made quite a hit n the West in her impersonation of Mme. Aimee in

Heinrich Boetel, the German tenor, who is under the management of Henrich Conried, will sail for this country on Oct. 5

Frank A. Tannehill, Ir., and Robert Fraser are writ-ng in collaboration an Irish comedy which is destined for Barry and Fay.

Grace Filkins, who had been engaged for Helen Dauvray's support, has been secured for Mme. Modjeska's company.

Ariel N. Barney writes to a friend in this city that Thomas W. Keene's business is the largest he has ever played to in the West.

The Dark Sense:

The Dark Secret is reported to be increasing in re-ceipts nightly at the Academy of Music. The play is on for an indefinite run.

There will be a grand opening of Harry Alden's new theatrical resort, formerly "The Criterion," on Union Square next Wednesday.

quare near wednessay.

H. J. Sargent has started in London, in connection with Walter Bentley, an international bureau for the ransaction of theatrical business.

Two white ponies and a phaeton were purchased last week to used in the production of Baron Rudolph at the Fourteenth Street Theatre. The following weeks are open at Kelly's Front Street Theatre, Baltimore, Md: Oct. 3, Jan. 9, 16, 23 and 30. Feb. 6 and 27, March 5, 19, 19 and 26.

During the recent illness of Nellie McHenry her place in The Humming-Bird was taken by Sally Williams, who is reported to have made quite a hit.

Patti Rosa will produce her new comedy by Frank A.

Tannehill. Jr., and Richard F. Carroll entitled P. A.

T., at Hooley's Theatre, Chicago, in October.

T., at Hooley's Theatre, Chicago, in October.

George W. Sammis leaves the city to-day (Thursday) for Philadelphia to prepare for Richard Mansfield's opening at the Chestnut Street Theatre on Oct. 3.

Fred. Lennox, who was with Lotta last season, has returned from Asbury Paik, where he has been spending the Summer, and is at liberty for singing comedian. May Yohe, of the Arabian Nights company, who has been ill for the past few weeks, is better. She has resumed her part in the burlesque at the Standard Theatre.

Dr. Freckle and Mr. Snide; or, Working in Another Man's Field, a short burlesque of Dr. Jekyll and Mr. Hyde, will be put on at Dockstader's in a week or

Time is open at the Potter Opera House, Amsterdam, N. Y. The population is 23,000, with seven nearby villages to draw from. The scating capacity of the house is 1,100.

William E. Lawrence has been engaged for the boxoffice of Wallack's Theatre in place of Harry Askin,
who is acting as business manager of McCaull's Opera
company.

Frederick Bryton has secured the return date of Dec,
12 at the Globe Theatre. Boston, through the splendid
business done there week of August 22, when he played
to over \$6.000. He has also secured four weeks at the
Fifth Avenue Theatre.

Mart Twain's play, The American Claimant, Burbank as Colonel Sellers, is to be given at atince at the Lyceum Theatry to market bergoon.

Esther Robbins and Little May Dargon have been gaged for Neil Burgess company. Percy Sage is engaged. Mr. Burgess opens in Louisville next it day night.

Walter Owen went to Philadelphia last w juveniles is Joseph Murphy's company. The of another member of the company placed position of leading man.

A contraito for second roles and a second comedia are wanted for Abora and Walters' Criterion Open company. The company is this week in Ft. Wayns, Ind. week of Sept. s6, Cotumbus, U. W. J. Henley and the entire Deacon Brodle comprised by the Ethiopia on Monday, and left that sor Montreal, where they open the season at the Amy of Music next Monday night.

The rehearsals of Belasco and De M'lle's new to be produced at the Lyceum Theatre on Nov. marking the opening of the regular season and the lar stock company, begin next week.

Sam Reed, the well-known young singing co-has had offers from the Casino, from a well-kno-brette, who is to open shortly at the Fourteenth Theatre, and from Myra Goodwin and Maude B At the close of the performance at the Lyceum Thatre on Tursday night, Cecil Raisigh personally couplimented all the cast, and stated that it was the be production of The Great Pink Pearl that had ever be

production of The Great Pink Pearl that had ever been given.

Marion Percy, formerly with the Strategists company, and Kdward Barry are two recent importations for the One of the Bravest company, which opens its season in Pittsburg on Oct. 3. Harry Parker has been re-engaged for the role of the Tiger.

Florence Wade, an English acress who is now on her way to this country, and who intends making a starring tour of tweaty-five weeks, has secured for this country from the English owners the sole rights to Blind Justice, a successful drama.

The Hoodman Blind company now playing at the People's Theatre will be the only organization of that name on the road this season. Harry Selliers is the business manager, and the drama is booked for a season of thirty, five weeks in the larger cities only.

Last week Andrews' Michael Strogoff, under the new scale of prices, drew \$6.41 at Hence's Opera House, Cincinnati. This was a gratifying result is face of the opposition of Rome Under Nero, ball games, hot weather, and good attractions at the other theatres.

"I have received over 150 applications for time from

"I have received over 130 applications for time the advertisement in last week's McRoon," and Irving, manager of Alice Harrison, to a reporter journal, "and even if I had not always been a ste believer in the worth of advertising in its column month have converted me."

Only a Farmer's Daughter, with Marion A the star, is doing a fine business in Pennsylva Scranton the house nearly touched \$500 (treally \$401). This is phenomenal with a play now in or eleventh successive season. It bids fair to vitality of Uncle Tom.

"The character of first-night audiences has char materially within the last six or saven years," as well-known manager to a Mission reporter the o day." Half-a dosen years ago it was found difficult a manager to fill his house on the first night with di neads, let alone money."

E. B. Ludlow, business manager of A Hole in Ground, made a bet with Charles H. Hoyt some ago that the first week of A Hole in the Ground of Fourteenth Street Theatre would be larger than first week of Denma Thompson at that house, bet was for a suit of clothes and Mr. Collins woa. Victorien fardou and Felix Duoessael the latter

Victorien Sardou and Folis Duquesnel, the latter the director of the Porte St. Martin Theatre, Parls, recent cabled to Edmond Gerson: "Congratulations on the society of Patrie (Dolores). Best and sincere withes Director Bilossy Kiralfy." Jacobi, the compuser of the great Dreadina ballet, cabled to M. Gerson: "My be wishes to your brother-in-law Bolossy."

The following people have been secured for the Held by the Enemy company which opens its season at Rand's Opera House, Froy, on Oct. 3: James E. Wilson, Paul Arthur, William Haworth, Walter Perkins, Blanche Thorse, Hattie Schell, Kate Denu-Wisson, H. A. Morey, Harry Rose, W. T. Doyle, J. Farreli and Walter Hume.

Joseph Adelman s support in May Blossom com-prises T. D. Frawley, D. A. Burtnett, Harry l'ansey, D. E. Coeley, Claude L. Gouraud, Lucille La Verea, Dora M. Boyd, Aluce Haines and little Louis and Ethel Haines. The season opens at Tarrytown, N. Y., on Sept. so. Branch O'Brien is business manager and Charles Jehlinger treasurer.

A Great Wrong, under the management of T. H. Winnett, seems to have been launched on a successful season, J. B. Studley in starred in the leading role. Manager Wennitt will do considerable travelling this season, alternating between the Great Wrong and the Passion Slave companies. Edward J. White will remain in charge of Mr. Winnett's New York office, 866 Broadway.

Broadway.

Extra precautions are being taken in the London the atres against death from fire or panic. Mary An lerson has made arrangements to have the whole of the specie exits at the Lyceum Theatre opened for use at every performance, while Beerbohm Tree has secured an entra firemen for the purpose of standing in the five of the Haymarket Theatre nightly with hose ready for immediate use.

As the tearing up and keeping open of the street front of Wallack's theatre for the placing of the eletric wires would have seriously annoyed the putrons the house. Theodore Moss took a wise step on last Sa u day, and by the aid of a fluent tongue and the influence he may reasonably be supposed to exert over Commission of which he is a member, had the wo done on Sunday.

done on Sunday.

The sale of seats for the season of French opera by Maurice Grau's company at the Star Theatre opera there this (Thursday) morning. The first three nichts of next week and the Saturday matinee and evening are to be devoted to Le Gra d Mogol, in which Mile. Julia Bennati will make her appearance, while Thursday and Friday will be devoted to Serment D'Amour, in which Mile. Mary Purard will be seen.

Charles T. Ellis is booming along as a star under the management of F. F. Proctor. The record is crowded houses everywhere, and the tour has passed the stage of an experiment. The press lavish praise upon Mr. Elis' acting and singing in Casper the Yodler, and predict a successful future for the young star. He will be the attraction at Proctor's Novelty Theatre, Brooklyn, E. D., during the week of Oct. 3.

E. D., during the week of OCC. 3.

Professor D. M. Bristol and his famous Equescurlum (chool of hors:s) have started on an extetour of the South. The show has been much imprin new features for this season, which has startewith tremendous business in Baltimore, Norfolk
Richmond. The horses now number twenty-twotake part in a veritable equine comedy. John C.
rick holds the managerial relas for a third season.
The following resole have here energy of for Ge

rick holds the managerial reins for a third season. The following people have been engaged for G. S. Knight's Baron Rudolph company: Carry Ta Dolly Klyne, M. A. Keneedy, Charles Bowser, S. W. Keene, Lin Hurst, Frank Colfax and Georg Fawcett. Mr. and Mrs. George S. Knight will be in their original parts. The other members of the will be engaged this week, and the rehearnals, und direction of David Belasco, will begin on Monday at the Lycoum Theatre.

at the Lycrum Theatre.

George H. Broderick is meeting with flattering success in his weature in the field of opera. His company, recently formed, is giving Western audiences their first taste of Ruddygore. With this exception, Mr. Broderick is presenting those comic opera successes that are a little wore but still retain popularity. The company is in great demand, and is doing a fine business. It comprises some well-known names, including Mr. Broderick, Emma Mabella Baker, Ida Mulle and Mabel Hans, All became great favorites in Kansas City during a long Summer season recently closed.

Manager, Gustaye Amberg, of the Thalia Theatre, ar-

Summer season recently closed.

Manager Gustave Amberg, of the Thalia Theatre, arrived on the Aurania on Sundav last. Among the engagements he has made while abroad a e those of R. Junkerman, of the Hof Theatre, Stuttgart, who is to appear at the Thalia on Oct 10 in Inspector Brassig; Herr Boetel, a tenor who has made quite a sensation abroad, and who is to make his debut here in Oct. 16 as Manrico in Il Trovatore; Ernst Possart, director of the Munich Hof Theatre, who is to appear at the Union Square Theatre on Dec. 26, giving thirty performances; Emil Hahn, formerly director of the Victoria Theatre, Berlin, and Marie Engel, who will probably appear at the Academy of Music in Italian and German opera.

"The first production of Monbars, in which Robert

The first production of Monbars, in which Robert Mantell is to star this season," said Gus Piton to a representative of The Mirror, "will take place at Pittsburg pext Monday night. The play is an adaptation from the French of D Ennery by Louis Nathal, and a romantic drama, the action taking place in France is 810. Robert Monbars, the character which Mr. Minstell assumes, is a man of the people. Mr Mantell is dighted with the play. The only other places we are rehearing are The Lady of Lyons and Romeo and Juliet for the matices. I am willing to stahe my own fortune and Mr Mantell's reputation on the piece, and believe it will be the greatest success he has a way for the matices. I am willing to stahe my own fortune and Mr Mantell's reputation on the piece, and believe it will be the greatest success he has a way for the play is being put on at an express of supprobably come to New York in February. The vest the time we are keeping open. In the large cities the play will be put on in grand style."

PROVINCIAL.

[CONTINUED FROM PIFTH PAGE.]

The Litt'e Devis's Revel, is something wild and terri-ble, and goes a little shead of any "limb" piece I ever aw, Ab ey's Uncle Tom's Cabin co. had good houses matines and night Very fair performance of the ever-monter, etc.

BINGHAMTON.

era House (J. P. E. Clark, manager): Herne's
taof Oak 12: fit house; good satisfaction. Richborman in Human Nature 17; good house; audience

OHIO.

AKRON.
Akron.

Akron.

Memy of Music (W. G. Robinson, manager): A concert was given the Eberhard Sisters, who are taingers, and very good ones, too, 14. A fair greeted them. Over 1,300 persons crowded into use (seating capacity is a little over 900) to see yer's Tobogganing 16.

The Grand (Reist and Dickson, managers): A Home Rus, 13, was the only attraction here during the past week. There was a full "team" on each side of the footlights. Several in the audience made "home runs"

wring the performance.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Gus
filliams drew a fair house to see Keppler's Fortunes 14.
vangeline drew good houses fo 17.
People's: Maggs' Landing seems to strike the popur chord, and Frances Bishop and her clever co. have
rawn good houses daring the week, Present week,
Juder the Lash; week of s6. Edwin Mayo.

Under the Lash; week of so. Edwin Mayo.

URBANA.

Opera House (P. R. Bennett, Jr., manager): Hardy and Young's Had Boy co., supporting Phil Greiner in his original version, 13-13; very good business. Second night, Van the Virginsan. The Melville Sisters, doing the leads, are Urbana favorites. An elegant band and orchestra and Harry Hardy's cornet solos are features. Zone Melville jained the co. hers. Manager Bennett is home for the season.

Arena: Sells' Brothers' Circus so to two big houses. Largest cavase ever seen hers. Performance pleased all. The colored band a made up of Urbana talent.

SPRINGFIELD.

SPRINGFIELD.
Grand Opera House (Fuller Trump, manager): A Home an 14: very poor business. The piece has some good lats, but should be taken in hand and brightened up. is co. is fair.

cents, but should be taken in hand and brightened up. he co. is fair.

Black's Opera House (Samuel Waldman, manager): rederick Warde, 14, as Galba the Gladiator, to a good use. This sterling actor appeared to be at his best, of gave a finished performance in every respect. His ception amounted to an ovation, particularly at the use of the fourth act, when he was recalled three ass, and in response made a few fitting remarks. His paport, as usual, was excellent.

WAPAKONETA.

Timmermedister's Opera House (C. W. Timmerdister, manager): Al. G. Fields' Operatic Minstrels rea i laughable contratament to a fair audience rould's original song, entitled "Chestnuts." brought was the bouse.

CIRCLEVILLE.

House (V. R. Chessey, manager): Al. G. United Operatic Minstrels 15; good business; formance of the kind we have yet had. Mr.

feld is a favorite here.

LIMA.

Faurot Opera House (George E. Rogers, manager):
jus Williams, supported by a good co., played Repder's Fortune is to good business. The comedy is the
set Mr. Williams has appeared in for many years,
reach Girard gave a great performance of Dunc Neion, the tough. Professor Morrit' Canise Paradox gave
I very entertaining performance to a large andience 15.

Item: The Elix entertained Gus Williams and co.

PINDLAY.

Opera House (J. H. Boger, manager): Gua produced Keppler's Fortunes to a fair house Casine Paradox to a big house 17.

OREGON.

PORTLAND.

gave fine exhibition to crowded tents
acknowledged by all that Barrett's is
d menagerie exhibition ever seen on

PENNSYLVANIA.

NORRISTOWN.

(Wallace Bover, manager): Zozo 14, y performance to fair business. Scenery the tever seen upon the stage of this house, t and Ryman's Minastrels 17, fair business thutional Centennial Celebration at Ph indefailly affected the theatrical business in this State. Louise Arnot week of 19.

the State. Louise Arnot week of 19.

YORK.

The House (C. B. Pentz, manager): Fisher and 1's Cold Day co. 13 14 and The Bell Ringer of all 19 played to moderate business.

The Third The Bell Ringer of 18 to 18

HANOVER.

Minnie Maddern. in Caprice, opened our new Opera
ver., 1s. to standing room only. Miss Maddern
armed every one. Her support was excellent.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers):
Magner's Toboggasing entertained a good s'zed agdie on 13. The play (if it can be called such) is not
nearly as good as The Tourists or We, Us & Co.
Herse's Hearts of Oak plessed a large audience 13.
The co., with the exception of George C. Robinson, who
tries to play the part of Ruby Darrell, is very clever.

OH. CITY.

Opera House (Kane and Rogers, managers): Margaret
Mather and a fine supporting co. drew a large house 1s,
and gave the finest presentation of Romeo and Julic
ever seen here. Around the World in Eighty Days 14;
mail house and failed to give satisfaction. Joseph JefJerson s8, Frederick Warde Oct. 1.

smon st, Frederick Wards Oct. 1.

TAM AOUA.

Opers House (L. H. Allen, manager): Parker and Bleason's Animal Paradox drew a small house 13; simply secause the people did not know what kind of an enter-alamment it was It is a wooderful exhibition and deserved a big house. Ullie Akerstrom 19, week.

Library Hall (Warner and Reis, managers): The managers and rew good houses satissee and evening 1s.

matisses and evening is.

FRANKLIN.

The Wilbur Opera co. had a very successful engagement wear of s. Operas all presented in the best style and gave entire satisfaction to packed houses. Sustender of the second packed houses, Sustender of the second packed for the second packed houses. Sustender of the second packed houses. Sustender of the second packed houses. Sustender of the second packed houses and the second packed houses are second packed by the second packed packed by the second packed packed

Academy of Music (W. W. Mortimer, manager);
Only a Farmer's Daughter 1s, fair house. Marion Abbott the star, made a great hit. Parker and Gleanor Paradex 15-17 to immense business. Fine entertainment. Ulhe Akerstrom Oct. 3, week; Louise Arnot 10, week.

WILLIAMSPORT.
Academy of Music (William G. Elliot, proprietor):
Fursman and Farrar's co. in Ten Nights in a Barroom
16; small and displeased audience.

to; small and displeased audience.

READING.

Academy of Missic (John D. Mishler, manager): The Wilbur Upers co., week of 1s in a repertoire of popular operas to large houses. This co has many friends in this city, who warmly welcomed them. Roland Ree 1 si-s. Coaried opera co. 33 Daniel Boone, the Avenger, as; Robert Mantell so; Joseph Murphy så.

Grand Opera House (George M. Miller, manager): Dan. A. Kelly, supported by an excellent co, presented The Shanow Detective week of 1s to large audiences. Katherise Howe is Our Railroad Men si-s; Edwin Arden sg-4; J. J. Suillvan in The Black Thorn s6-8.

Dera House (C. B. Foster, manager): Opened 1s with Stetson's U. T. C. Co. Good performance to packed house. Cold Day Co. comes sg. Al. G. Fields Minstrels 30.

Opera House
12 with Stresson's U. T. C. Co.
12 with Stresson's U. T. C. Co.
13 with Stresson's U. T. C. Co.
14 with Stresson Cold Day Co. comes 23. Al. U.
15 with Stresson Cold Day Co. comes 23. Al. U.
16 with Stresson Cold Day Co.
16 with Stresson Cold Day Co.
17 with Stresson Cold Day Co.
17 with Stresson Cold Day Co.
18 with Stress

Park Opera House (Wagner and Reis, managers):

2111

William Mestayer and Thereas Vangha in Tobogganing 15; crowded house. Tom McIetosh, last seen here with Hrverly's Colored Minstres, made a decided hit. Thereas Vangha is brighter, prettier and cleverer than ever before. James A. Herne in Hearts of Oak 16. Good business. Uncle Tom's Cabin 17; immenas house. Items: Mrs. Kate Woods-Fiske, whose home is here, in playing leading leading lady with Newton Beers' Lost in London to—I he new management is furnishing us with excellent attractions.

with excellent attractions.

LANCASTER.
Fulton Opera House (B. Yecker. proprietor): Utile Akerstrom, supported by a very good co., 1s, week, presenting Annette, the Dancing Girl, Renah, Fanch: and The Pearl of Savov. Playing at low prices, the house was well filled all week. The singing and dancing of the star was highly appreciated. Manager Yecker, in addition to uniforming the ushers, has completed the equipment by a similar service to the police force of the house.

King Street Theatre: Edith Sinclair's Comedy presented A Box of Cash 15 17 to good business.

presented A Box of Cash 15 17 to good business.

NORTH EAST.
Opera House (T. W. McCrary, manager): Hi
Henry's Minstrels opesed our season 13 to a good house.

MEADVILLE.
Academy of Music (E. A. Hempstead, manager):
Around the World (Fleming's) 12; good house, especially the galleries. Mr. Robiee, as the cool Englishman, and Mr. Fleming, as the open-hearted, generous American, were warmly applauded Good as isfaction.
Scenic effects very fine. Minnie Maddern 23; Barnum 26.

Items: The orchestra at the Academy has been enlarged, making it one of the best in this circuit. New scenery has been ordered for the house.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Human Nature 13; good business. Zozo 13; good house and well received. Costumes and scenery were especially fine.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager):
The past week was divided between Streets of New York and the Dalya, the latter in their new play, Upside Down. Both were well rendered and fairly well patronized. This week, Annie Pixley, week of 26 Denman Thompson.

Low's Grand Opera House (W. H. Low, proprietor):
We, Us & Co. the last three evenings of the week; well attended. Jennie Calef ss-4.

Theatre Comique: The Rentz Santley Novelty and Buriesque co.
Westminster Musee: Arrivals for the week—Deave's Royal Maronectes. The Valentines, Homser and Lingard, Warren and Whitley, Roseiang and May, McKay and Wray. Professor Fox, Vino and Trixey, Milo Brothers.

Galety Museum: Attractions for the week—Murphy and Raymond, Lillie Allyn, Will Videcq and Lottie Gilson. Alix and Brother, Alf. Byron, Leslie and Colins, George W. La Ross, Willism J. Kenny and James J. West, and Dave Reed assisted by the Reed Family. This little place does not make much noise, but it keeps getting there all the time.

WESTERLY.
Opera House (C. B. Blyvee, manager): J. S. Murphy

Opera House (C. B. Bives, manager): J. S. Murphy in Kerry Gow had a large andience 1s. The co are all good, esp-cially Virginia Marlowe. who has improved very much since she was here last season with The Old Homestead. Manager Carroll says he "swears by The Minnon" every time.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): The ope ing of the season 13 by Wilson and Rankin's Minstrels could not have well been improved financially. The galleries were all filled at an early hour and many turned away. Of the performance, Griffis and Ardell and the fighting gladiators were prominest features. Collectively, we have seen stronger cos. Manager Danels reports unsusuly large business throughout the South. Florence Bindl y 56 7.

TENNESSEE.

MEMPHIS.

May's Bijou Theatre is doing well with poor attractions. Forepaugh and Samwell's Circus spread tents last week for a sine days' stay. People have been turned away at every performance. Best ten-cent circus that ever struck the town. Sam'l of Posen week of Oct 3.

Frank Gray is up to his eyes in work getting things in shape for the opening of the New Mem whis.

Messrs. Taley and Lehman will give a first-night box party to a select few of their friends. I hear my name is on the list. Suppose I will have to shake the smell of camphor out of my old spike-tail coat.

KNOXVILLE.

Staub Theatre (Fritz Staub, pr. prietor): A very large and appreciative sudience saw Helen Blythe in Only a Woman's. Heart 8. Miss Blythe and her co. met with well deserved success and will be welcomed back at any time. They return in November. Liszie kvans, the charming little soubrette, made her thard appearance here 15; packed house. Miss Evans is a great favorite in Knoxville. She is as good in Our Angel as in Foggi's Ferry. Steve Corey made a great hit as Teddy. Every seat was sold before either of the cos. arrived. Charlotte Thompson 21-9.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager):
Helen Blythe is Only a Woman's Heart appeared to a
full house 14. The performance was very intrafactory.
Miss Blythe was recalled after each act. The co. is a
strong one, and everything moves along smoothly,
Lizzie Evans followed 16 17 in our Angel and Fogg's
Ferry to large and well pleased audiences. Receipts
\$1,200.

TEXAS.

Opera House (E. L. Joses and Co., managers). The regular season will open so with Nellie Boyd. As will be seen by the heading, there has been another change in the management, F. A. Ryan having moved to Daliss. E. L. Joses, a young society man, has bought his (Mr. Ryan's) interest. The Company will run the house for all it is worth, and as they are energetic business men, they will undoubtedly make it a success.

BRENHA 4.

Our season will open at with Louise Balfe in Dagmar. Fred. R. Field, in advance, arrived in the city

mar. Fred. R. Field, in advance, arrived in the cit to day and has our boards decorated. Brenham is Mis Balte's first stand in Texas. Miss Balte made quite hit when here last season, and she will be rected by large house. Mr. Field informs me she has a much

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager):
A farewell concert was tendered P. B Young S. a large,
lect and enthusiastic audience being present. Mr
Young was assisted by Nat Brigham, of Omaha, and
Mme. Mazucato Young besides some local talent.
Mr. Young is a native of this city. He has decided to
remove to Omaha, where he will work in concert and
opera in connection with Mr Brigham. The grandest
musical event in many months was the concert given in opera is counce ion with Mr Brigham. The grandest musical event in many months was the concert given no by Cappa's Seventh Regiment Band of saxty instruments. The house was crowded, although prices were advanced. The utmost enthusiasm prevailed, and it was with difficultly that each artist could escape a third encore. Financially and artistically a grand success. Arena: Black Brothers Dime Show six nights to large business. The show is the best for double the money ever given here.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager).

Arthur Rehan's co. played Nancy and Co. and Love in Harness 19-14 to good business. Favorites here, especially Mrs. Hotto and Mrs. Maeder. Stewart's Two Johns co. packed this bouse 13-16.

VIRGINIA.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W T. Powell. manageress): Bristol's Equescurriculum all this week
Academy of Music (J. K. Strasburger, lessee): Charlotte Thompson in Jane Evre 14 15; very good houses.
Across the Continent ss.4.
Broad Street Opera House (James Logan, lessee):
This house will be opened for the first time to the public ss by Captain Frank W. Cunningham, the most propular tenor of Richmond. assisted by Mrs. G Scott McRae. Carrie Staude, Harry B. Owen, Oscar Lehman, Marshall Rams, Richmond's finest basso, and Professors Jardella and Equi, Thomas Nelson Page, together with the Soldiers' Home Band from Hampton, Va., in a grand concert.

grand concert. NOKFOLK.

Academy of Music (W. H. Sherwood, manager):
Bristol's Equescurriculum filled this house nightly and
at three matinees last week. The entertainment is excellent of its class. The intelligence of the twenty-two
trained horses evoked tumulturus applause.

Opera House (James Logan, lessee): Helene Adell
and a good co, did a paying business last week. This
week The Martyr.

ROANOKE.

ROANOKE.

Opera House (Simpson and Tennyson, managers):
Florence Bindley, in Heroine in Rags, 13; good house.

LYNCHBURG. Opera House (St

are Bindley in Excitement to. Large and well-ple adjence. Lizzie Evans 14; fair house.

WEST VIRGINIA.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager):
Pech's Bad Boy 15; large house. This is a very amusing play and the audience heartily enjoyed it.

WHEELING.

Opera House (F. Riester, manager): Mather, first appearance here 16; great audience. Leak was presented here at matinee 17. Juliet and The Honeymoon Saturday night; spiendid business. Too high praise cannot be accorded her support. Fred Warde 18, Haverly's Minstrels 18, Crand Opera House (O. C. Genther, manager): Opened 19 with Little Nugget Comedy on, for week, followed by J. B. Studley in A Great Wrong 19-Oct. 1.

WISCONSIN

WISCONSIN.

MILWAUKEE.

Thomas W. Keene's appearance at the Grand Opera House 1s 14, drew out some of the largest and most fashionable audiences we have seen in some time. That might easily be misconstrued, since our houses have been closed for some two mouths; but the audiences were large and very friendly. Rechelieu, Hamlet, Merchant of Venice and Richard III. were presented. The newspaper critics any Keene has not need from his iliness; but he has not. It may be the effect of his iliness; but he has not. It may be the effect of his iliness—it may be because he has not acted for so long a time—but he fire quently balted in his delivery, as if forgetful of his lines, and his acting did not show that force and power which characterized it in days gone by. All this may disappear in time, however, or it may not. We sincerely hope the former may be the case, as we are one of his strongest admirers. Mr. Keene received recalls at the close of nearly every act. His support is very fine, including, as it does, Joseph Wheelock, Arthur Elliott, Eugene Moore, Anna Boyle, Canstance Hamblin and others. If Joseph Wheelock would only warm ap a little more! Occasionally he bursts into a splendid bit of acting, but for the most part he is like a stick. The Cartle King and Bandit King 15-17. Fine business Booth-Barrett comb so Oct. 1.

The Hanlons in Voyage en Sainse opened at the New Academy for the week of 1s, and have done a phenomenal business, packing the house to standing-room only every night. Some new business has been added in the third act, which enhances the performance. The co. is good in the main, but a little weak in places. Emily Bancker is too clever a little lady to be wasting her time on such a thoulet enhances the performance. The co. is good in the main, but a little weak in places. Emily Bancker is too clever a little lady to be wasting her time on such a thankless part. Harrison's Silver King co. 19-4; fensle Yeamans in Our Jennie 19.

Lake Breezes: At the People's the usual variety bill has been the attra

BELOIT.

Goodwin's Opera House (Howard and Wilson managers): Our season was opened as by Minnie Sawtelle in A Plum Pudding to fair business. Piece a vehicle for specialties.

Turner Opera Hovse (A. Von Kaas, manager):
Hettie Benard Chase co. to full houses throughout week
eading 19. Miss Chase is a great favorite among us.
Her support is excellent.
Grand Opera House 'H. Nunemacher, manager):
T. W. Keene, supported by Joseph Wheelock, opened
the season at this house 13; packed house. Othelio was
presented and well received.

McMillan Opera House (L. S. Truesdale, manager):
Our management has again changed, F. H. Hankerson retiring, while Mr. Truesdale will continue to run thouse. F. E Pahey will manage the stage. Our new orehestra is a big improvement. Kate Castleton played to big business 15; T. W. Keene 17; big house. Howard's Black Crook ss.

CANADA

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Gilbert, Dounelly and Girard are a rare trio of comedians and gave many of their numerous patrons side aches from continuous laughter is their abaurdity entitled Natural Gas all last week. They are supported by two other clever merry-makers in the persons of Amy Ames and Rachel Booth. The former is certainly the best irish female impersonator that has ever been heard here. The latter is cast for a part that fits her like a glove. Cora Tanner ss 4.

Toronto Opera House (Shaw and Jacoba, managers): Pull houses is still the order of things. Under the Lash was given all last week.

Briefs: The Cyclorama opened its doors to the public is, and since then has had a great many visitors.—True Irish Hearts at the Toronto Opera House this week.

In, and since thee has had a great many visitors.—True Irish Hearts at the Toronto Gpera House this week.

OTTAWA.

Grand Opera House (John Ferguson, manager): Arthur Reh-n's co. in Nancy and co. and Love in Harness did a good business 16-19.

MONTREAL.

Academy of Music (Heary Thomas, manager): A full house greeted Alone in London 12. If the house had been on a par with the merits of the performance there should have been S. R. O. It is as fine an all round co. as has ever been seen in Montreal. Of course, Cora Tanner, as Nan, carries off the palm, and the repeated bursts of applance which greeted her testif-d to the thorough appreciation of her andience. As for the rest of the co it is almost impossible to say who deserved most praise. Perhaps, however, Ada Dwyer as the waif, Torn, deserves a special word of meution. During the Summer the theatre has been thoroughly renovated, new carpets have been laid and the boxes fitted up with new upholstery. A thousand dollars wor hof new scenery has been painted. This week we are to have Arthur Rehan's co. in Nancy and Co. and Love in Harness Next week, Deacon Brodle.

Theatre Royal ('Sparrow and Jacobs, managers): Week of 1s, Dan McCarthy's True Irish Hearts co. to crowded houses. This week as Garay next, Zitka.

LOND'N.
Grand Opera House (John H. Davidson, manager):
N. S Word and co presented the Waifs of New York to fairly good business 15. Gus Williams 19 (Fair week.)
Arens: Barnum's Circus came 14 and had a crowded canvas both afternoon and evening.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same is time to reach us on Monday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Toronto 29-4.

A NIGHT OFF CO.: New Haven, Ct., 29-24, New Britain 26, Willimantic 27, Danbury 28, Norwalk 29, Stamford 30. Hoboken Oct 3, week, Armur Rhhan's Co: Aloany, N. Y., 26, week, Acme Comedy Co.: Fulton, N. Y., 21-2, Baldwinsville 23-4, Cortland 26-7, Lyons 24-9, Newark 30 Oct., Auburo 3-4, Seneca Falls 3, Waterloo 6, Geneva 7-8.

American Co-perative Co.: Cleveland 19, week, Chicago 26, week, Chicago 36, week.
AGNES WALLACE VILLA: Naugatuck, Ct., 26.
ALLAN DARE Co.: Philadelphia 19, week, Cleveland

ALLAN DARK CO.: Priniageipria 10, week, Cieveland 26. week, Minuet Carnival Co.: Frankfort 21-2, Louiville 23 4. St. Louis 26, week.
Atkinson-Cook Co: Gloucester, Mass., 19 week.
Augusta Van D zen: Augusta, Me., 22, Waterville 23, Lewiston 24, Dover, N. H., 25, Concord 27, Gloucester, Mass., 28, Waltham 29, Gardiner 30, Fitchburg Oct. 1.
Arabian Nights Co.: N. Y. City Sept. 12, ten weeks.
Agnes Herndon: Butler, Mo., 22, Nevada 23, Springfield 24, Joplin 26 7. Girard, Kas., 28-9 Fort Scott 30-Oct. 1.

34. Joplin 36 7. Girard, Kas., 38-9 Fort Scott 30-Oct. 1.

ADA GEAY: Montreal 19, week.
ANNIE F'XLEY: Providence, 19, week.
AIDEN BENEDICT; Mt. Pleasant, Mich., 39. St. Louis 33, Hay City 34. E. Sarinaw 36, Port Huron 39. Flint 38, Ypsilanti 39-30, Ann Arbor, Oct. 1, Albion 3, Lansiny 4. Adrian 5, tludson 6, Coldwater 7, AEGONAUTS 07 49; Jackson, Mich., 19, week
BELLA-MOODE: Wheeling, W. Va., 19, week, Urichsville, O., 36. New Philadelphia 37, Massillon 38, Bellevue 39, Defiance 30
BENJ MAGINLEY: Hartford, Ct., 32-4, Philadelphia 36, week.

BENJ MAGINLEY: Hartford, Ct., 22-4. Philadelphia 36, week.
BOY I RAMP CO.: Buffalo 19, week, Utica 26 8, Amsterdam 29 Oct. 1, Boston 3, week, Stonington, Ct., 10, New London 1:12 Bridgeport 12-15.
BOOTH-BARRETT CO.: Minneapolis 19, week, Milwaukee 29 Oct 2.
BEACON LIGHTS: Brooklyn, 19, week, Milwaukee 29 Oct 2.
BEACON LIGHTS: Brooklyn, 19, week, BARRY AND FAY: Norfolk, Va, 26-7, Hampton 28.
Lynchburg 29, Roanoke 30. Danville Oct. 1, Columbia, S. C., 3, Charieston 4, 5
BASYE DAVIS CO: New Harmony, Ind., 22-4. Olney, Ill., 26, week, Henderson, Ky., Oct. 3, week. Clarksvillet, Tenn., 10, week.
BUNCH OF KEWS: POrtland, Me., 22-3, Lawrence, Mass., 24, Fitchburg 26, N. Adams 27, Pittsfield 28, Holyoke 29 Worcester 30 Oct. 1.
BASCO'S CO.: Sycamore, Ill., 19, week.

CHARLES T. PARSLOR: Chie

week
CARDEN'S TWO ROADS CO.: M. Y. City 19, week.
C East VERNEY. Emporis, Ken., 16 Ottawn 19, Lewrence of I toseks 19, Leaven-worth 20. Anchinon Oct.
1. St. Joseph Mo., 3, Lincole, Rich 4, Omatha 2-6,
Council Bloffs, is., 7, Des Moises 10, Ottumen 11,
Moscat ne 18, Davenport 13, Cliston 14, Asron, Ill.,
14, thicage, 15, week.
CHARLOTTE THOMPSON; Chastanooga, Tenn., 23-6,
Little Rock, Ark., 16 2, Hot Springs of Texariana,
Tex. 2-8, Tyler 30, Palestine Oct. 1, Houston 3-6,
tealveston 5-6 Brenham 7,
C. A. Gardensk: Utica, M. Y., 23, Poughheepsie 14,
N. Y. City 16, week, Brookiya Oct. 3, week, Nowark
10, week.

10. week.
CIRCUS IN TOWN: N. Y. City, 12, two weeks.
C. T. ELLIN: Hartford 20 4, New Haven
Brooklyn, Oct 3, week, Albany 10, week,
17, week.
CO-RAD THE CORSAIR: Boston Sept. 5—index

COMBAD THE CORMAIN: Boston Sept. 5—indefinite season.

CORA VAN TARSEL: Evansville ss. Henderson, Ky., e3.

Owensboro 24, L. uisville 86 S. Frankfort so.

Clic: Philadelphis 19, week, Brooklyn 26, week, Troy,

Oct. 3, week, N. Y. Ciry 10, week, Albany 17, week.

CHIP of THE OLD BLOCK to.: St. Louis 16, week,

Cleveland 26, week.

CATTLE KING Co.: Chicago 19, two weeks.

CHECKERED LIVE Co.: Paterson, N. J., 26, week.

CAMMED SHEPPARD Co.: Shelbyville, Ill., 19, week.

MAILOON 56-8, Paris 19-Oct. 1.

C. A. LODER: Rock Island, Ill., 23-4, Des Moines, In., 26 Oct. 1.

56 Oct. 1.

DALY'S Co: Philadelphia s6, two weeks.

DANIEL BOOMS Co: Pattstown, Pa., 83.

DENMAN THOMPSON: Lawrence, Mass., se, Haverhill

31-4. Providence 36, week, Fail River, Oct. 3, New
Bedford 4, Brockton ,-8, Attleboro 10, Lynn 11-15,

Worcester 13-15.

S. Paul so week, Millwanker 66 week

Bedford 4, Brockton ,-S, Attleboro 10, Lynn 21-13, Worcester 13-13.

DEVIL'S AUCTION: St. Paul 19, week, Milwaukee s6, week Chicago Oct. 3, week.

DALYS' VACATION CO.: Springfield, Mass., 25, Woonsocket, R. I., 23, Waltham, Mass., 24, Haverhill 56, Newburyport 57, Exeter, N. H., 58, Marlboro, Mass., 39, Cinton 30, Attleboro Oct 1.

DOMINIA'S DAUDHTRA CO: Brocklyn, E. D., 19 week.

DAM SULLY'S DADDY NOLAN CO: Burlington, Ia., 31-3, Keokuk 23, St. Louis 56, week.

DAK SECENT CO.: N. Y. City 19—indefinite season.

DELMAURR CO.: Niles, O., 38, Warren 33, Kent 24, DIGMAM'S DRAMAT. CO.: Syracuse 56, week, Rochester Oct. 3, week.

DOLORES (Spectacle): Philadelphia 19, week, Baltimore, 56, week, Balti

ter Oct. 3, week.

DOLORES (Spectacle): Philadelphia 19, week, Baltimore, 26, week.

E. H. SCTHERN: N. Y. City 5, three weeks.

EDWIN ADDRIN: Philadelphia 26, week.

EVANGELINE: Columbus 29-4.

EFFIE ELISLER: Syracuse 19 22, Auburn 23, Utica 24,

Jersey City 26, week.

EUWIN GOODRICH: Topeka, Kas., 19, week.

EUWIN MAYO: Grand Rapids 19, week, Toledo 26, week.

HOTH SINCLAIR CO. Philadelphia 19, week. Burlington, N. J., 26, Bristol, Pa., 27, Bordentown, N. J., 26,

Tacony, Pa. 29-Oct. 1.

EIER KENDALL: Baltimore 19, week, Philadelphia 26,

week, Washington Oct. 3, week, Schuyler 10
12, Columbus 13, 12,

EDMUND GOLUMBU: Rochester 19, Buffalo 26, week.

EDWIN F. THORNE: Los Angeles, Cal., 19, week.

FANNY DAVENPORT: Jersey City Oct. 27.

FISHER HASSON CO.: Newcastle, Pa., 22, Beaver Falls

21, Belleaire, O., 24, Alliance 26, Massillon 27, Wooster

28 Mt. Vernon 29, Newark 20. pringfield Oct. 1,

Lima 3, Fiolday 4, Tiffin 5, Marion 6, Sidney 7,

P. Quals

FLORENCES (Mr. and Mrs.): Mindeapolis 19, weer,

Omaha 8-64, Lincoln 29, St. Joseph, Mo., 30, Leaven-

SS M. Verson Sg. Newark 30. Pringest Cc. 1.
Lims 3, Findlay 4, Tiffin 5, Marion 6, Sidaey 7,
P.qua 8
Floreners (Mr. and Mrs.): Minneapolis 10, weet,
Omaha 56-8, Lincoln 50, St. Joseph, Mo., 30. Leavenworth, Kas., Oct. 1, Kanasa City 3 week, St. Lonis
17, week.
Floreners (Long Langer)
Florene

Cloud 56, week.

GUS WILLIAMS: Loodon, Ont., 19, week.

GULDEN GIANT CO: Cincinnati 10, week, Buffalo 56,
week, Cleveland Oct. 3, week, N. Y. City 10. week,
Brooklyn 17, week,

GRAHAM BARLE CO.: Goshen, Ind., 19, week, Warsaw
66, meek.

GRAMAM BARLE CO.: Gosmen, 18G. 19, week, warmw s6, week.

HELEN BLYTHE: Birmingham, Ala., 23, Gadaden, 24,
S-Ima 26, Usion Springs 27, Demopolis 28, Jackson, Miss., 29, Vicksburg 30, Natchez Oct. 1, New Orleans 3, week.

HERNE'S HEARTS OF OAK: Cleveland 19, week, Buffalo 26, week.

HOODMAN BLIND CO.: N. Y. City 19, week, Newark 26, week

HOLE IN THE GROUND CO.: N. Y. City 13, four weeks.

HENRY E. BIXEY: Trenton, N. J., 21-2.

HENRY CHAMPAGU: Keene, N. H., 22, Bellows Falls,

Weeks.

HENSY E. BIXEY: Trenton, N. J., 21-2.

HENSY CHANPAGE: Keene, N. H., 22, Bellows Falls,

Vt., 23, Laconia, N. H., 24, Chicopee, Mass., 26, Worcester 27-0. Fitchburg 30, Maribro Uct., 1. Providence
35. Atticboro, Mass., 6. Southbridge 7, Minford S.

HELENE ADELL: Taunton, Mass., 19, week.

HELD BY THE ENEMY; N. Y. City August 29, four

Hudson 33 4.

HATTIE BERNAYD CHASE: Shebovgan, Wis., 22-4.

HARDY YOUNG Co.: Jackson. O., 22 4. Portsmouth 26,

Maysville. Ky., 37 Carlisle 28.

IDA VAN CORTLAND: Catskill, N. Y., 32, week, Matteawan 29-Oct. 1, Hoosick Falls 3, week, Little falls 20, IVY LEAF Co. Indianapolis 19, week.

IVY LEAF Co. Indianapolis 19, week.

J. K. FMMET: Brooklyn 26, week.

JOSEPH JEFFERSON: Oydensburg, N. Y., 22, Oswego 23,

Seneca Falis 24, Bradford, Pa., 26, Warren 27, Oil
City 28, Youngstown, O., 20, Warren 30, South Bend.

Ind., Oct. 1, Chicago 3, two weeks, N. Y. City 17,

three weeks.

JOHN F. WAND: Easton. Pa., 22, Pittston 23, Wilkesbarre 24, Williamsport 26, Elmira, N. Y., 27,

Erie, Pa., 28, Newcastle 29, Springfield, O., Cct. 3,

JOSEPH HAWOUTH: Brooklyn 29, week, Trenton, N. J.,

30-Oct. 1, Newark 3, week,

JIM THE PENMAN (Ada Dyas): Brooklyn 19 week, Bal
timore 36, week, Buffalo Oct. 3, week, Cleveland 10,

week.

30-OCC. 1, Newart 3, week.

30-OCC. 1, Newart 3, week.

30-DEC. 1, New 1

Council Biders Oct. 1.

Julia Anderson: Mystic Bridge, Ct., 22, Newport, R. L. 23.

KATE FORSYTH: San Francisco Sept. 26, three weeks.

KATE CLAXTON: Danbury, Ct., 22, Bridgeport 23, New Paven 24, Brooklyn 26, week.

KNIGHT OF LABOE Co.: Bucyrus, O., 22, Lima 23

Niles 24, Bufalo 25, week.

KINDERGARDEN Co., Brooklyn 19, week, Baltimore 26, week, Hagerstown, Md., Oct. 3, York, Pa., 3, Reading 6, S. Bethlehem 7, Allentown 8, Brooklyn E. D., 30 week, Newport, R. I., 17, Fall River, Mass., 18.

Bristol, Ct., 19.

KERF IT DARK: Cincinnati, 19, week.

KITTIE RHOAD-S: Mauch Chunk, Pa., 19, week, Allentown 21. werk, Harrisburg Oct. 3, week, Allentown 21. werk, Harrisburg Oct. 3, week, Katie Putnam: Omeha 22-23.

LIZZIE EVANS: Bir ingham, Ala., 21 2, Mobile 23-4.

New Orleans 26, week, Memphis, Oct. 3, week, Fort Smith, Ark, 10 12, Little Rock 13, Pine Bluff 14-15.

LOUIS HARRISON: Portland, Ore., 19, week.

LAGARDERE (Spectacle): N. Y. City August 15—indicts season.

LIGHTS of London: N. Y. City 19, week.

LOUISE BALPE: Galvestoh, T. X., 22-4, Houston 26, Austin 28-9, San Antonio 30 Oct. 1, Temple 3-4 Wacc 3-6, Dallas y 8, Fort Worth 10-11, Denison 12, Sherman 13, Paris 14-15.

LILLIAN LEWIS: Chicago 19, week, Mindeapolis 26, week, Cedar Rapids, Ia, Oct. 3-4, Burlington 5-6, Des Moines 7-8, Omaha 10-18, Lincoln 13, St. Joseph Mo., 14 15.

LILLIAN OLCOTT: Buffalo 19, week, Elmira 29-30.

LEGISTO BROTHERS: Dover, O., 26, week, Crestline, Oct.
3. Beek.
LELIAM KERNERDY: Westch-ster, Pa., 19, weez.
LOUISE LITTA: litheon, N. Y., 28, Owego 21, Waverly
14. Elimire 26, Horselswille 26, Olean 29, Warren, Pa.,
3. Salemanca, N. Y., Oct. 2, Jamestown 3, Corry,
Pa. 4, Franklin 3,
LITTLE NUGGET CA.: Wheeling, W. Va., 19, week,
Usrichswille, O., 26 New Philadelphia 27, Massi lon
28, Bellesire 29, Dränner 30.
LITTLE'S WORLD: Indianapolis 23-4, Vincennes 26,
Owenshove, Ky., 27, Henderson 26, Paducah 29, Cairo,
Ill., 39-Oct. 2.
LEECH STRIPHENS CO: Brockport, N. Y., 23, St. Catherines, Ost., 26, Hamilton 26, Whitby 27, Port Huron
28, Coberg 29, Liedsay 20.
LOUISE ARNOT: Norrissown 19, week, Shemandonh 26,
week, Mahanoy City Oct 2, week,
LOTTA: Chicago 12, three weeks,
LOTTA: Chicago 12, th na: Dover, O., sé, week, Crestline, Oct

MAUDE BANKS: Williamantic, Ct., 25, Worcester, Mass., 37-4.
MES. D. P. BOWESS: Williamsport, Pa., 23.
MES. LANGTRY: N. Y. City Sept. 19, three weeks.
MAGGIE MITCHELL: Duluth, Missa., 25-4, St. Paul 26 week, Minnespolis Oct. 2, week.
MINNIE MADDERN: Cleveland 26, week.
MATTIE VICKERS: Kansas City 19, week.
MAY BLUSSON CO.: Tarrytown, N. Y., 26, Mattrawan 27, K.neston 38, Hudson 20, Catskill 30. Glen's Falls Oct. 1, Ballston Spa 3, Amsterdam 4, Schenectady 5
MILTON NOBLES: Omsha 25-4, Denver 26, week.
MOULTON'S DAMATIC CO.: Bedford, Mass., 19, week, Saratoga, N. Y., 26, week, Burlington, Vt., Oct. 3, week
MASIE BRAIMARD CO.: Fostoria, O., 22, Adrian 22, Hill-

MANIE BRAINARD Co.: Fostoria, O.,22, Adrian 23, Hills-

Saratoga, N. Y., 56, week, Burlington, Vt., Oct. 3, week

Manie Brahnad Co.: Fostoria, O., 22, Adrian 23, Hillsdale 24

Macoir Harold: Carlisle, Pa., 26, week.

Michael Strogoff Co. (Kasteru): Athol, Mass., 22,
Fitchburg 24, Salem 29.

Marie Prescott: Creston, Ia., 24, St. Joseph, Mo.,
26 7, Atchison, Kas., 28, Leavenworth 29, Topeka
30-Oct. 1, Wichita 3-4, Parsons 5, Ft. Scott 6-8, Nevada, Mo., 10, Jefferson City 11, Belleville, Ill., 12 13,
Cairo 14-15.

Mueray amd Murphy: Bradford, Pa., 22, Erie 23,
Oil City 24, Newcastle 26, Youngstown 27, Steubenville 28, Urichaville 30, Zaneville 20, Alisance Oct.

1, Cleveland 3, week, Tiffin 1c, Toledo 11, Lima 12,
Keaton 13, Springfield 14, Dayton 15.

Wy Grahalding Co.: Desver 19, week, Leadville 26, 8,
Paebio 20 Oct. 1, St. Louis 3, week, Nashville 10-12,
Memphis 13-15.

Newt. Mostreal 17, week.

N. C. Goodwis: Louisville 20, week, Troy 10,
week, Mostreal 17, week.

N. C. Goodwis: Louisville 20, week, Cincinnati
week, Detroit Oct. 3, week.

Natural Gas Co: Cleveland 19, week, Cincinnati
week, Detroit Oct. 3, week.

N. S. WOOD: Buffalo 10, week, Chicago 26, two weeks,
Indianapolis 10, week.

N. S. WOOD: Buffalo 10, week, Chicago 26, two weeks,
Indianapolis 10, week.

Nelle Fraz; Houtington, W. Va., 22-4.

Ossourne Stockwell Co.: Butte City. Mont.. 19
week, Salt La e City. Utah, 26 7, Springville 28,
Provo 29, 20, Og ten Oct. 1, Winnemucca 3, Reno.

Nev. 4, Virginia City 4-8, Nevada City 10, Grass Valley, Cal., 11, Marysville 13-13, Chico 14-15,
Only a Farmer's Daughter Co.: Clearfield, Pa., 22,
Abensburg 23, Johnstown 24-6, Latrobe 27, Greensburg 28, Uniontown 29, Brownsville 30, Monongahela
City Oct. 1, Braddock 3 Beaver Falis 4, Rochester 5,
Steubenville, O., 6, Mansfield 7, Tiffin 8,
Opell Markham: Aubern, N. Y., 22-3, Ithaca 24,
Patti Rosa: Baltimore 19, week,
Louisville 10,
Patting Markham: Aubern, N. Y., 22-3, Ithaca 24,
Patti Rosa: Baltimore 20, week,
Patti Rosa: Baltimore 20, week,
Patti Rosa: City
Patting Patting Patting Patting Patting
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PATTI ROSA: Baltimore 19, week.
Pack's Bad Boy Co.: St. Louis 19, week, Kansas City

PAULINE MARKHAM: Auburn. N. Y., 23-3, Ithaca 84.
PACTI ROSA: Balimore 19, week.
Pacc's BAD BOY Co.: St. Louis 19, week, Kansas City 89.
ROBERT DOWNING: Newark 19, week, Philadalphia 26, week.
ROSSON AND CRANE: N. Y. City 26.
ROLAND REED: Reading, Pa., 21-2. Lancaster 23, Harrisburg 24, Norristown 26, Allentown 27, Scranton 28, Wilkesbarre 39, 30, Elizabeth, N. J., Oct. 1, Bridgeort, Ct., 3, Chelsea, Mass., 4, Mariboro 5, Harriford, Ct., 6-8.
RUM OF LUCK: BOSTOR 12, two weeks.
RICHARD O'GORMAN: Lock Haven, Pa., 25, Bellefonte 23, Phillipsburg 24, Houstadia 26, Huntington 27, Johnstown 28, Somerset 29, Connellaville 30, McKeesport Oct 1.
RICHARD MANSPIELD: N. Y. City May 30-Oct. 1, Philadelphia 3, week.
ROSBER MANTELL: Reading, Pa., 26, Wheeling, W. V., 28, Springfield, O., 30.
RHAR: Portsmouth, N. H., 22, Concord 23, Lowell, Mass., 24, Salem 36, Fitchburg 27, Brockton 28, Fall River 30, Newport, R. I., Oct. 1, Providence 3-5.
RAINBUW Co.: Buffalo 19, week, Syracuse 36, week, Rochester Oct. 3 week.
REDMUND-BARKY CO.: Washington 19, week, York. Pa., 36, Lancaster 27, Harrisburg 38, Allentown 29, Reading 30-Oct. 1, Lowell 3, Havernill 4, Nashua, N. H., 5, Clinton, Mass., 6, Lynn 9, Springfield 8, Worcester 10 12, Chelsea 11, Waltham 14, Diver, N. H., 15, RENTYROW'S PATHYINDENS: Fl. 1, Mich., 26, week.
SALSBURY'S BROUBADOURS: Middletown, Ct., 22, STREATS OF NEW YORK: Springfield, Mass., 24, Holyoke 26, Norwich, Ct., 27, New London 28, Westerly, R. I., 39, Woonsocket 30, New Bedford, Mass., Oct.
1. N. Attiboro 3, Newport, R. I., 4, Fall River, Mass., 5, Taunton 6, Marlboro 7, Chelsea 8, SILVAR KING CO.: Farmington, N. H., 23, Dover 24, Portsmouth 26 Rochester 27, S. Berwick, Me., 28, Gloocester, Mass., 30, Haverhill Oct. 1.
SOL SHITH RUSSELLE Wellington, Kas., 21, Parsons 22, Sedalia Mo., 23, Quincy, Ill. 22, Chicago 26, week, Bloomington Oct. 3, Peoria 4, Decatur 5, Springfield 6, Jacksonville 7, Keokuk, Ia, 8, Cedar Rapids 10, Weterlov 11, 100 25, Springfield 20, Decatur 5, Springfield 20, Decatur 5, Springfield 20

Waterioo II, Iowa City II, Newtob 33, Oman. 14 15.

STRICKEN BLIND CO: Mansfield, O., 23. Lima 24, Piqua 26. Springfield 29, Dayton 28, Hamilton 29, R. chmond, Ind., 30, Peru, Oct. 1, Dectur 3 Springfield, Ill., 4, Hoomington 5, Peoria 6, Q. incv 7 8.

SHADOWED CRIME CO: Boston 19, week, Providence 26 week. Paterson, N. J., Oct. 3, week.

SKIPFAD BY THE LIGHT OF THE MUON: Abilene, Kas., 22, Junction City 23. Manhattan 24, Leavenworth 26, Atchison 27, Fort Scott 28, Parsons 29, Ottawa 30-Oct. 1, Kassis City 3-5.

STRING'S UNCLE TOM CO.: Hornellsville, N. Y. 23, Elmira 24. STRTSON'S UNCLE TOM Co.: Hornellsville, N. 1...23, Elmira 24.

Sam'l of Posen Co.: Chicago 12, two weeks, Mem-

ton 24.
T. W. KEENE: Omaha 22-4, Kansas City 26, week.
Tin Soldier Co.: Leavenworth 22, St. Joseph, Mo. TIN SOLDIER CO.: LERVERWOITH 22, St. 92-54.

T. J. FARRON: Northumberland, Pa.. 22, Sunbury 23, Williamsport 24 Hornellsville, N. Y., 26. Olean 27, Bradford, Pa., 28. Corry 29, Erie 30. Newcartle Oct. 1.

TRUE IRISH HEARTS: Toronto 19, week, Utica, N. Y., 26 8, One da 29 Carbondale, Pa. 30. Scranton Oct. 1.

TAKEN FROM LIFE: Ciocionati 26, week, Thrown Upon the World Co.: Paterson, N. J., 19, week, ULLIE AKERSTOM: Tamaqua, Pa., 19, week, Pittstom 26, week, Pottsville Oct. 3, week, Norristown 10, week, Keading 12, week.

phis Oct. 3, week. Two Johns: Lynn, Mass., 22, Stoughton 23, Brock-

WEEE.

ULLIE AKERSTROM: Tamaqua, Pa., 19, week, Pittston
26, week, Pottsville Oct. 3, week, Norristown 10, week,
Reading 17, week.

UNDER THE GASLIGHT (Turner's): Brooklyn 26,
week Newark Oct. 3, week; Philadelphia 10, week.

UNDER THE LASH: Toledo, O., 19, week,
Varnona Ja Braul: Rockford, Ill., 28, Elgin 23.

VAL. B. Love. Chicago 19, week.

WINNETT'S PASSION'S SLAVE CO.: Hoboken 19, week,
New Haven 26 & Danbury 29, New Brunswicz. N. J.,
30. Morristown Oct. 1, Paterson 3, week, Philadelphia
10, week,
WINNETT'S GREAT WRONG CO.: Philadelphia 10, week,
WINNETT'S GREAT WRONG CO.: Philadelphia 10, week,
Harrisburg 26, McKeesport 27-8, Wheeling, W. Va.,
39, Oct. 1, Columbus, O., 3, week, Pittsburg 10, week,
W. J. SCANLAN: Stockton, Cal., 23-4
WHITE SLAVE CO.: Philadelphia 19, week,
WR. US & CO.: Providence 2-4, Troy 26-8, Utica 29,
Syracuse 30-Oct. 1, Rochester 3-5
WALTON LOMEDY CO.: Red Oak, 1a, 19, week, Malvern 26, week.

WALTON COMEDY CO.: Red Oak, Ia., 10, week, Maivern 36, week.
WATKINS' CATNIP THA CO.: Cleveland 10, week.
WASTON BROTHERS: New Orleans 10, week.
WILSON DAY CO: Winsted, Ct., 10, week.
ZITKA CO.: I frow 10, week, Moutreal 26, week, Toronto
Oct. 3, week, Brooklyn 10, week.
Zozo: N. Y. City 10, week, Poughkeepsie, N. Y. 26,
Catskill 27, Niagara Falla 28, Hamilton, Ont., 29-Oct.
1, St. Catharines 3, London 4-5, Detroit 6.8, Chicaga
10, two weeks.

OPERA AND CONCERT COMPANIES AMY GORDON OPERA Co.: Chicago 19, five weeks.
BENNETT-MOULTON OPERA Co. A: S. Norwalk, Ct.,
19 week, New London 36-8, Norwich 39-Oct. 1, Wat-BENNETT - Mew London 26-8, Norwich 29 Oct.
19 week, New London 26-8, Norwich 29 Oct.
19 week,
BENNETT - Moulton OPERA Co. No. 1: Rockland, Me.,
22-4 Helfast 26 8,
CASINO ERMINIE Co. Boston 19, two weeks, Trent/sh,
N. J., Oct. 3-4, Wilmington, Del., 10. SECONDRICK OFERA Co.: Winfield, Kas., 22, Newton 23-4, Hutchinson 26-7, Great Bend 28, Larged 29,

BRODERICK OPERA CO.: Winfield, Kas., 92, Newton 974, Hutchisson 80-7, Great Bend 28, Larned 29, Dodge City 30-Oct. 1.

ENTERSON OPERA CO.: Ann Arbor 19, week, Columbus, O. 26, week.
CORE ED-HERBMANN OPERA CO.: Williamsport, Pa., 92, Resding 21, Baltimore 26, week.

CARLETON OPERA CO.: Trenton, N. J., 24, Philadelphia 26 week, Cincinnati Oct. 3, week.

EMMA ABBOTT: Utica, N. Y., 22, Seneca Falls 27, Nashville Oct. 3 week.

GRAU OPERA CO.: Buffalo 19, week, Jamestown 26, week. Week.
HAMBESLY OPERA Co.: Massillon, O., 19, week.
KIMBALL OPERA Co.: Brooklyn 19, week, Albany 26,

week.

MacCollin Opera Co.: Grand Rapids 19, week,
Kalamasoo 26, Richmond, Ind., 27-8, Lexington, Ky.,
29, Frankfort 20, Lexington Oct. 1, Knoxville, Tenn.,
2 4, Chattannooga 2-6, Birmingham, Ala., 7-8,
McCaull's Opera Co.: N. Y. City July 25—indefinite MCCAULL OPERA Co. No. 2: Chicago Sept. 13, four

weeks.

NEILIE HESS OPERA CO.: Buffalo Oct. 3, week.

N. Y. IDEAL OPERA CO.: Cairo, Ill., 19, week.

ROYCE LANSING BELL-RINGERS: Luverne, Minn., 24,

Sloux Falls, Dak., 26, Salem 27, Parker 28, Scotland

29 Alexandria 30, Plankinton Oct. 1, White Lake 3,

Kimball 4, Mitchell 5, Weonsocket 6,

STARR OPERA CO.: Philadelphia June 6—Summer sea-

WILBUR OPERA Co.: Washington to, week MINSTRELS

BANKS': Renova, Pa., 22, Iersey Shore 23.

EME*50N'S: San Diego, Cal., 22-24, Pomona 26,
dena 27, Santa Ana 28, Ventura 29, Santa Barba

Oct 1.
FIRLD'S UNITED OPERATIC: Canton, O., 28, New Philadelphia 23. Denison 24, Cadiz 26.
GORMAN BROTHERS': Holyoke, Mass., 24, Springfield 26, Hartford, Ct., 27. New Haven 28, New Britain 29, Middletown 20, Bridgeport Oct 1.
HEYWOOD'S: Pierce City, Mo., 27-8.
HAVERLY'S: Wheeling, W. Va., 26. Zanesville, O., 27, Columbus 28, Springfield 29, Dayton 30, Lima Oct. 1.
Chicago 3, week.

Columbus 28. Springfield 29, Dayton 30, Lima Oct. 1, Chicago 3, week. Hicks: N. Y. Ciry 19, week. Philadelphia 26, week. Hi Henry's: Ann Arbor, Mich., 29, Albion 23, Battle Creek 24. Paw Paw 26. Dowagiac 27, Buchanan 28, St. Joseph 30, Bangor Oct. 1. McN. J S.: Cincinnati 26, week. McInvyre and Hearn's: Lawrence, Kas., 22, Ottawa 23, Ft. "Cott 24, Kansas City 26, week. Rick, Hart and Rwam's: Nertolk, Va., 23-4. Sweatnam, Rick and Fagam's: Pittsburg 10, week, Chicago 26, week, Cincinnati Oct. 3, week, St. Louis 10, week.

week.
T. P. W.. Washington 19, week, Brooklyn 26, week,
Wilson and Rankin's: New Orleans 19, week, Montgomery, Ala., 26. Birmingbam 27. Meridian, Miss.,
28, Memphis 30, Pine Bluff, Ark., Oct. 1, Little Rock
3, Hot Springs 4, Marshall, Tex., 5, Palestine 6, Gal-

VARIETY COMPANIES.

VARIETY COMPANIES,

ALEXANDER SPECIALTY Co.: Cincinnati 19, week; Milwaukee 22 4. Buffalo 26, week.

AUSTRALIAN NOVELTY Co.: Pittiburg 19, week, Washington 26, week. Baltimore Oct. 2, week.

EMILY SOLDENE Co: Baltimore 19, week, Wilmington, Dev., 26, week.

EMILY SOLDENE CO: Baltimore 19, week, Wilmington, Del., 26. week.
HALLEN-HART CO: Brooklyn 19, week.
HALLEN-HORT CO: Holyoke, Mass., 23, Lynn
24, Portland, Me., 26, Manchester, N. H., 27, Waltham, Miss., 28, Lowell 29, Lawrence 20.
FITZGERALD'S EARLY BIRDS CO.: Brooklyn, E. D., 19. Week. Hype's Specialty Co.: Philadelphia 20, week, Baltimore 26, week. KERNELL's Co : Wilmington, Del., 19, week, Newark 26,

week.
Lilly Clay's Co.: Albany 19, week, Oneida 26, Binghamton 27, Ithaca 28, Canandaigua 29, Lockport 30, Tonawanda Oct. 1, Buffalo 3, week.
Marinelli's Conorass: Washington 19, week.
Night Owls: New York 19, week, Philadelphia 26,

week.

PAT ROONEY: Springfield. Mass., 24.

RENTZ SANTLEY Co.: Providence 19, week.

REILLY-WOOD Co.: Newark 19, week.

SPARKS BROTHERS: Bedford, Pa., 28, Hollidaysburg 29 Altoona Oct. 1.

SHEFFER B'AKELY Co.: N. Y. City 19, week.

TONY PASTOR'S OWN Co.: Cleveland 19, week. Pittsburg 26, week.

CIRCUSES.

CIRCUSES.

ADAM FOREPAUGH'S: Topeka, Kas., 22, Leavenworth 23. Atchison 24. Nebraska City, Neb., 26, Lincoln 27. Omaha 28.

BARNUM'S: Buffalo 22, Dunkirk 23, Erie, Pa., 24, Meadville 26, Oil City 27, Warren 28, Bradford 29, Dubois 30, Kittaning Oct. 1, Pittsburg 34.

BAFRETT'S: Baker City, Idaho, 27.

DE HAVEN'S: Ft. Smith, Ark., 22.

HOWES': St. Louis 12, two weeks.

ROBINSON'S: S'n Francisco 15, two weeks.

SELLS BROTHERS': Parkersburg, W. Va., 22, Jackson, O., 23, Hillsboro 24, Somerset, Ky., 26, Rockwood, Tenn., 27, Chattanooga 28, Gadaden, Ala., 29, Birmingham 30, Tuscaloosa Oct. 1.

MISCELLANEOUS.

MISCELLANEOUS.

BALABREGA: Yarmouth, N.S., 21-2, Kentville 23, Windsor 24, Halifax 26, week,

BRISTOL'S EQUISCURRICULUM: Richmond, Va., 19, week,

Greenville, S. C., 29-Oct. 1, Atlanta, Ga., 2, week,

Mont "omery 10, week, Mobile 17, week, New Orleans
24, wcek.

BARTHOLOMEW'S EQUIME PARADON: City of Mexico
August 15—indefinite.

HERRMANN: Chicago 19, week.

KELLAR: Waltham, Mass., 22, Fitchburg 23. Providence
26, week.

MARSHALL'S JAPS: Cincinnati 10, week. St. Louis 26,

London News and Gossip.

LONDON, August 31.

Agnes Hewitt reopene. the Olympic on Monday night with a new and original drama entitled The Pointsman, by R. C. Carton and Pearl), which was received with great favor by the audience, and indeed with every sign of a popular and enduring success. I forget whether I gave you any inkling of the subject in my last letter. Anyway, The Pointsman, like the American drama. The Main Line, is a drama of railroad interest. The majority of those concerned are more or less connected with the Southeastern Railway, and the chief situation arises out of the smash up of an express train on that line. I don't know whether the word "pointsman" has become a part of the American language. It is a term which has long fallen into disuse here, its place being taken by the word "signalman." The pointsman or signalman, then, s the official whose duty it is not only to switch the "points" off or on as occasion may require, but to signal to advancing trains whether it is or is not safe for them to come on. It is a post of tremendous responsibility. The slightest mistake-a mere momentary faltering on his part-and hundreds of human lives may be sacrificed. His labors are long and arduous, and his pay is usually something like fourpence an hour. If you ask me, I would rather be chairman of the company at signalman's wages than take my turn in the signalman's box at \$10,000 a week. But this by the way.

The Pointsman is in a prologue and three acts, and there are in all fourteen scenes. All of these are "sets," and some of them are of the most elaborate description. Two or three of them might very well have been done without. Some will certainly have to be sacrificed, seeing that on Mcnday the show was not over until half-past eleven, which, seeing that operations commenced at eight, is at least plenty of "fat," and he made the most of it—

half an hour too long. The management has certainly not risked spoiling the ship by sparing to spend a ha'penny or two on tar, but a weaker play might have run the risk of being smothered under the weight of its own mounting.

The story is as full of incident as an egg is full of meat, but the main issues are clear and distinct. In the prologue two diamond-diggers, newly landed from the Cape, are decoyed to a disreputable waterside boozing-ken. Dick Dugdale, the keeper of this place, is a desperate villain and is desperately hard-up. One of the diggers has had sunstroke and is weak and ill with fever. He is put to bed in an adjoin ing room, and presently, as may be guessed, Mr. Dick murders the other. The sick digger staggers out of his room in time to see the fatal blow struck, but is too dazed and too weak to help his friend. It doesn't take much to knock him senseless, and then, when Dick has "gone over" the dead digger for the diamonds, the corpse is rolled down a trap into a cellar. Dick and his accomplice, Collins, the 'longshore loafer who decoyed the diggers to their fate, then cart off the body of the other digger and deposit it in a country lane hard by a railway man's cottage. The railway man's pretty daughter, Esther, is up betimes gathering mushrooms. She happens on the poor devil lying by the roadside, and she and her father take him up and play the part of good Samaritans generally. Of course there is considerable other detail, in which equally, of course, there is a woman. The woman is Lizzie, who is Esther's sister and Dick's mistress. Dick had, however, turned her out before operating on the diamond-diggers. Therefore Lizzie knows nothing of the murder at present. It will be enough to say, therefore, that here endeth the prologue.

The drama commences a couple of years later. Esther has married Tom, the rescued digger, and he has become a "pointsman" on the line-or, as you call it in the States, "the road." Lizzie has come back to the village and her proceedings are clothed in mystery. She is wooed by Black George, another railway employe. Dick Dugdale has become a diamond merchant and a great swell. He is engaged to to marry Geraldine Fordyce, his partner's daughter. It is soon borne in upon us that the murdered digger was Geraldine's brother Esther and Lizzie have been servants in the Fordyce family, and when Geraldine comes to give Esther a portrait-album as a wedding present Mr. Dick is given away with it so to speak—so far, that is, as Lizzie is concerned, for this album contains Dick's portrait-and Lizzie at once recognizes ber betrayer. But she cannot expose him without exposing her own slip, which she doesn't care to do. On the contrary, she marries Black George, who turns out a drunken beast and beats her. Meanwhile Dick is ever striving to induce Lizzie to take up with him again—partly because he is built that way, partly because she holds evidence (which it would take too long to explain) that may ruin him. Lizzie, being tired of Black George, wavers and is about to fly to her old paramour, when Esther discovers her intention and frustrates it. She (Esther) will keep the appointment at Charing Cross Station, and will give Mr. Dick a piece of her mind.

It is a terrible night. Line blocked by snow for the most part, and London approachable only by a roundabout route. Black George, mad with drink and jealousy, deserts his post —the signal box—and comes home to bully Lizzie. She drugs his brandy in order that she may get out and get to London before her sis-ter. Tom finding the signal box empty, rushes horror-stricken to Black George's cot tage. Finds him drunk, and about to become more so by drinking that which Lizzie has just drugged for him. Smart struggle. Victory of Tom, who wres s brandy bottle from Black George, and departs to take that beauty's place in the signal-box. Lizzie's horror when she finds that Tom has got the drugged brandy and may unwittingly drink it, and her knowledge of what may happen in consequence, makes a strong scene. Then we see the signal box, with Tom at his post. The fire is out. The night is bitterly cold, and Tom takes a drink out of Black George's flask to warm him. Presently he sinks into a stupor, and heeds not the warning whistles or the tinkling of the signal-bell. All too late he partially returns to consciousness and seeks to strike the lever which will make the line clear. In his dazed condition he cannot tell which level to handle—there is a terrible crash, and the scene changes to "On the Line." The express has run into a lot of cattle trucks and has been telescoped. The dead and apparently dying are being taken out of the wreck. Among the latter is Esther, and when poor Tom beholds her his anguish is terrible. There is a letter clenched in her hand It is Dick's letter to Lizzie, and is so ambiguously worded that it might just as well be Dick's letter to Esther. Tom jumps to the conclusion that it is, and that his wife is unfaithful to him. More agony piled up. As a fitting conclusion to Tom's present troubl s they find the empty brandy bottle in his pocket, and of course assume that the present calamity was caused by his being drunk on duty.

The last act is devoted to the tracking down of Dick Dugdale and to his being rewarded after his deserts. Tom has been "sent up" for manslaughter, and when he comes out he goes for Dick right away, but Dick—around whom the toils are closing—contrives that Tom shall be suspected of having murdered his friend Fred. There are four scenes in this act, and the interest never flags for a moment; but I have no room to tell the rest of the story. Eventually, of course, Virtue triumphs and Vice meets his fate in the waterside den where the play started.

The acting was good all round, and in some cases great. The chief honors were divided between E S. Willard's Dick and Maud Milton's. Lizzie. Willard has never before por

on artistic lines. I am told (but can scarcely believe it) that Charles Warner might have; ad this part, but didn't care for it. Of the rest J P. Burnett. F. Motley Wood, Bernard Gould and F. G Darbishire all deserve high praise. Agnes Hewitt played Eather prettily. The scenery is magnificent, and the railway accident in particular was better managed than anything of this kind hitherto seen upon the stage.

My love for America and all good Ameri cans was severely tested on Saturday night, when I had to sit out, at the Opera Comique, the new drama called A Secret Foe, written by your Mr. John A Stevens, who lately caused himself to be placarded in our metro-polis as "America's Favorite Actor and Au thor." Is this so, and if so for here thor." Is this so, and if so for how long has it been the case? A wild and wonderful thing is A Secret Foe, in which Stevens has evidently attempted to write on what are called "society" drama lines. Have you seen A Secret Foe, Mr. MIRROR? Has it been seen in New York? If not, the state of that city is the more gracious. Still, you and your readers (may their several shadows never grow less) may like to be told something about the story of the piece. Therefore I will try-I "try" advisedly-to give some notion of . So here goes.

The Secret Foe is Count Fedor Petrovick.

He is a Foe to his friend, Count Ivan Demi-doff, because Count I. honorably marries Olga, a Russian maiden of necessitous but noble family, just after he (Fedor) had hinted dishonorable proposals regarding the maiden At the end of the first act (which, although mostly of a childish nature, is the best act of the whole four) Fedor is seen watching Ivan and Olga plighting their troth, and he then rolls his eyes and knits his brown and vows undving vengeance on the young couple. In the second act, some time after the happy pair have settled down, you find the is Count whales on gaining and drain ing potations pottle deep, among company that is anything but select. The men are romes, albeit married, and the women—are—well, not to put too fine a point upon it, wrong 'uns of the wiongest order. Fedor, the Foe, has been, to some extent, Count Ivan's principal tempter, and now, in order to further his nefarious designs upon little Olga, he hints all sorts of horribl tales about Ivan, and so arouses Olga's jealhorrible ousy. An n Foe Fedor brings Olya masked to where Ivan, having lost many thousands of roubles at play, is toasting the syrens whom Here Olga his boon compan ons "protect." Here Olga is still further horrified to to hear Ivan wager that his wife is the most beautiful woman All the Russias. He ba ks his opinion 200 000 roubles-on credit-and then, being in merry mood he strives to make the fair nito unmask, when sae (Olga) unmasks herself, thereby causing her husband to almost double up. Rage, however, takes possession of him. for that he suspects Olga with Foe Fedor, and thereupon he attacks F. F. and challenges him to mortal conflict, and the act-drop fails amid

general confusion.

In Act III. the Secret Foe, being secretly afraid to face the avenging weapons of Ivan, has a secret interview with Olga, and artfully urges her to fly with him. Now, Olga respects the Secret Foe, whom she supposes to be her friend, but as for loving him, or flying with him, that is quite another pair of boots. She simply replies, whenever such evil courses are suggested to her, "I am a wife," which is quite enough to stagger the suggester. So Foe dor proceeds to make other arrangements. Olga doesn't wish Fedor to risk his life in duelling with her husband on her behalf, so she him to fly the neighborhood. But the secret Foe, seeing a change of making a bit, invents a sort of in forma pauperis declaration to the effect that Count Ivan has won all his (Count Fedor's) money at cards, and that he is consequently now southly less. Wherever Olymparoduces have rouble less. Whereupon Olga produces her jewel case, which is almost big enough for a trunk, and gives him all her jewels. These he trunk, and gives him all her jewels. These he conceals in his "inside pocket" (amid the roars of the audience), and then conceals himself behind the arras; or, in other words, a window curtains just as Ivan enter. Ivan points out to Mrs. Ivan that he has vowed "never to touch the wine cup more," and, after apologiz 'never to ing for his behavior of the previous night, he blinks his eyes considerably by way of showing pathos, and then proceeds to make an informa the morning's reflection, not to subject his wife to the scrutiny of those with whom he has wagered concerning her peerlesss beauty. No: But he hasn't. Will Olga be -if he had 'em. wind enough to lend her jewels? No. she won't. He pleads earnestly, with increased blinking of the eyes, to show increased pathos, He even points out, by the but she is firm. way, that he is a Nihilist; that there is a upon his head-a matter which seems to have all but escaped him hitherto; but Olga remains obdurate, whereupon Ivan waxes indignant and proceeds to help himself to the jewels, when he finds that large-sized case empty. Then ensues torrents, tempests and whirlwinds leaving Olga prostrate on the floor.

The last act that ends this strange, eventful drama shows that Foe Fedor has carried off Olga (while still in her fainting fit) to his "castle." Here he again urges his illicit passion, but is again checked pro tem by Clga's fiery denunciations. Exit Fedor, to consider Enter to Olga, Ivan, who has tracked the guilty couple down. "How is it I find you domiciled in his castle?" asks Ivan. More rows. Ivan threatens to kill Fedor. at first pleads for Fedor, and then, finding that her husband will not believe her innocent, also demands Fedor's gore. At this Ivan is reassured, and straightway calls Ivan forth and rushes on him with a great bg sword. Fedor parries awhile with a smaller weapon, but it is quickly mowed down, and the husband and wife embrace over the body of their Secret Foe.

Stevens was made up quite beautiful as Ivan His cheeks were rouged, his face elaborately powdered, and his hair delightfully curled. But his acting was very unimpressive. He was supported by an excellent company, and alto gether seemed to have spared no expense; but I should say he won't see his outlay back again. R S. Boleyn, as the Secret Foe. struggled manfully with a part that very often verged on the ridiculous, and Julian Cross made the most of a very uncomic comic servant Carlotta Leclerq's abilities and experience were wasted on a poor part, and the heroine-after-

ward Countess Ivan—whom Ivan early in the piece described as being "to all intents and purposes a lady"—was represented by Dorothy Dene, who looked pretty and was much applauded, especially by the President of the Royal Academy, to whom she erstwhile sat as a "model."

Mr. Burke has sent a circular around cham-pioning the cause of Buffalo William Cody and printing a denial from Colonel W Roy, of El Paso, Texas, as to the genuineness of a certain letter addressed by "Bill" to him (Roy), which letter was, as I told you last week, made much of by c rtain London evenweek, made much of by c rtain London even-ing sheets. Says Burke (who, to judge by his literary style, is evidently not descended from the Hon Edmund), "The vials of envy and ridicule were a long time in cropping forth, but now the bilious, as well as the clowning funny fellow, begin to cleave the air;" and, after a good deal more talk he concludes by after a good deal more talk, he concludes by saying, "I do proclaim that any man, men or party that insinuates that W. F. Cody does not fully appreciate and esteem the kind, hos-pitable and genial nature of the reception accorded him on the shores of Albion-in the expressive language of the rude savage-does not talk straight, but with a toraction of talk the snake in the grass that produces nothing but danger and death, knowing and appropriate anothing that is good." As newspreciating nothing that is good." As news-paper reporters are wont to say, "Comment is

Mrs. Brown Potter finishes up at the Gaiety on Friday. There was some talk of certain London players giving Mrs. B.-P a complimentary benefit to mark their sense of her pluck But, during the last few days, Mrs. pluck But, during the last few days, Mrs. B. P. has courteously declined the offer lest the nature should be misconstrued. Herein the American Beauty set an example that might, in some instances, well be followed by some player-folk of our own land. In the course of a week Mrs. Brown Potter will embark for shores in order to fulfil an engagement to Mr. Harry Miner, who is just now looking around our city.

On Monday another American will take possession of the Gaiety—John F. Sheridan to wit. He will put up for about a month, a revised and condensed version of the perennial and pereg inating Fun on the Bristol.

Several important productions are looming in the near future. These are (1) Augustus Harris and Paul Merritt's new seven-act drama, Pleasure, which is due at the Old Drury on Saturday night; (2) comic singer Macder on Saturday right, (2) comic singer macher mott's turf-drama, called Racing at the Isling-ton Grand on Monday, and (3) Robert Bu-chanan's new "Crofter" play, The Blue Bells of Scotland, with which Harriet Jay will commence her management of the hitherto ill-fated Novelty in Lincoln's Inn, on Wednesday next. And that's all just now from

London, Sept. 7. Of course it never rains but it pourstheatrically and otherwise. After a long spell of dry weather, which exercised some of us mightily, we are now howling because of the drenching showers which have succeeded it. Also the dramatic critics, who have long been crying out upon the dullness of the times, are now equally loud in complaint of the sudden rush of new plays. But this was ever thus.

Old Drury re-opened its doors with Pleasure Paul Meritt and Augustus Harris' Pleasure, if you please—on Saturday night. Therefore you will realize that our Autumn season is now really and truly in full blast, and we are not likely to forget it. Most of our First Families are out of town, and the smart young men who of yore ate cigarettes in the Gaiety vestibule, have now gone otherwheres for change of air, which, in the majority of instances, merely means change of drink. Nevertheless, considerable light and leading was raked up from somewhere or other to go a Pleasuring on Saturday night, and these representatives, judiciously assorted among the common or garden newspaper contingent, made quite a brave show in the pit and stalls. The pit and gallery were also well filled, and for a time all went well, and Augustus (who has got very fat during his experience on the Continong) was radiant. But, alas! it was not long before the story faded away to mere nothingness, and many of the critical deities of Olympus and Avernus, having impartially cheered to the echo the re-presentation of the Battle of Flowers and the Earthquake, were fain to guy the explanatory or winding up portions of the programme in a way which must have been particularly ing to Paul and Augustus-providing always, that is, that either of those great men is so prone to human frailty as to look upon his work with anything of an author's pride.

Pleasure is in point of fact run upon a wrong principle. The authors have made the mistake of vulgarizing not only their hero (which might be endured), but their heroine (which is intolerable). Jack Lovel, the hero so-called, is an Oxford undergraduate, who is "descended from the Plantagenets" and related on the presents. He is hard you and his apply to the peerage. He is hard up, and his only hope is to take orders and get himself present-ed to the family living at Lovel Magna. Mas-ter Jack has, however, just been "ploughed for his greats," which is academic slang for saying that he has failed to pass for his B A. degree. Moreover, the living of Lovel Magna now turns out to be intended for somebody else. Being intended for the Church, Jack has seduced his sweetheart, Jessie Newland; but this is a mere matter of detail. Presently news arrives that the Earl of Mount Lovel and his two sons have been drowned while yachting in the Mediterranean. Jack is therefore now Earl of Mount Lovel, with a rent-roll of £40. 000 a year. Jack's evil genius is his cousin Randolph, who (bien entendu) is now his heir. This being so, Randolph conceives the inge-nious idea of luring Jack on to such forms of beer and skittles as are fitting for one de-scended from the Plantagenets, in the hope that thereby he (Jack) may as soon as possible fill an early grave. As a preliminary to all this he induces the the credulous Jack to believe that Jessie has been no better than she should be with other gentlemen—in fact, worse. Jack, who is an ass as well as a cad, believes it all, and brutally casts Jessie off By this time two acts are over. The next three acts take place in the Riviera, and set forth the various forms of dissipation in which Randolph induces Jack to indulge. serve for the instruction of a realistic and splendidly managed representation of the "Bataille des Fleurs" at Nice, and subsequently

[CONTINUED ON TENTH PAGE.]



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The Actresses' Corner.



The Elevated railways of New York as picture galleries are conspicuous failures of late, as the last batch of Illustrations are very unasant. The suffering boy in shades of brown, with very white teeth, who, with both hands on his belly, advertises a stomach-ache and its panacea, is only a shade worse than the dreadful young man operating a type-writer and exhibiting the small of his back and a three-quarter face by some contortion at the same time. Then some patent water-filter has displayed a picture of the veriest nightmare of a creature, with as many legs as a centipede, formed like a bull and hairy as Esau. This is the citizen of the Croton Aqueduct, says the poster, and "only slightly magnified." It's hard to believe, for a human being couldn't hold two of 'em put into their heads and tails.

The beautiful sarsaparilla child, with big round eyes, is taken from the last photo of Willie Edouin's child Daisy. The lackadaisi cal young woman in a straw hat, who carries her arm in a lace shawl like a sling, is supposed to resemble Langtry. But who on earth is that heavy gentleman lighting an electric cigarette? It looks like Frederic Robinson; the face has one of his peculiarities-a sort of Charlotte Russeness and placidity. But the standing horror of the gallery, who will not leave, is Munky Lajos, the large-whiskered, ieave, is Munky Lajos, the large-whiskered, small-featured fiddler, who has atood with his pants tucked into his boots every day of the year. Rain came and wet him; sun came and dried him. No wind has blown him off his pins. I'm afraid he'il hold on all Winter. The water-color lady who advertises wine with an insipid simper, is not likely to hold out against rough weather; but Munky Lajos never weakens.

What a sight Sixth avenue is between Eighteenth and Twenty-second street! No city in the world can boast three such stores side by side as Altman's, Simpson's and O'Nell's. Stores covering entite blocks, salling into the akies with their huge roofs, and packed from cellar to basement with rich and attractive merchandise. I heard an old lady discoursing istely of the abops of the past. How Stewart's was twenty-five feet wide and sixty five deep; and its dimensions were advertised as something to wonder about. Two counters running the whole length of the store was an other feature; and at holiday-tire a row of middle tables had to be set up, so great was the stock. Gay towels and old gentlemen's red slik pockethandkerchiefs were the principal decorations and every woman in New York went and stood in wrapt admiration before the big show-windows when A. T. put fifty Balmoral skirts on exhibition at once. The Bon Marchè in Paris and the recently burned Whiteley's, of Westbourne Grove, London, approximate to the big shops of New York; but without doubt the most attractive city in the world for women just now is our own. Acres of show-windows, piled with everything under the sun, make life and travel very pleas ant. It's a joy forever to shop just now, things are so beautiful materials so various, and everything so cheap.

A lady can fit herself out for a hundred dol lars as she couldn't for five hundred ten years ago. Underclothing of fine material and exquisite make is to be found in all directions for sums that would not buy the material alone. No woman is so broad or so long that she can't find outside garments to fit perfectly for prices that are actually astonishing. Ronnets prices that are actually astonishing. Bonnets and shoes never came at such sums and in such variety as at present.

Whether we shall ever have the chance again to replenish our wardrobes for so little money, is doubtful. The air is full of predictions about a rise in dry goods. There's always one unfortunate accompaniment of a year of bargains—it's a stringency of the money market As the old fellow said: "He knew the time he could buy a corner lot for a pair of boots, but he didn't have the boots."

I don't suppose there's a woman who hears my voice to-day that has not had trouble with her bustle oftener than not. We look at the her bustle oftener than not. We look at the pictures in the papers of concave, convex, double-barrelled, variable, contraction, sponta neous, expansive bustles. We go buy 'em and are penetrated by recalcitrant springs. We find the bulky belt and clumsy buckle make a ridge and a lump in our smoothly fitting corsages. We find the blamed things won't stay in the proper place, but revolve on their axes like bits of astronomy, till riends meeting us awnosthing with friends meeting us sympathize with us and advise us to have it removed by a special-

Yes, we've all had rows with bustles, and must think I'm a public benefactor when I tell the suffering sisterhood that Mrs. Van Brunt, of Nineteenth street and Broadway, has got a Vienna bustle that takes the Vienna Bakery. Vienna bustle that takes the Vienna Bakery. There's no break-down or bust-up to 'em; no springs and no strings. They button upon the corsets and behave with an immovable calmness true to nature. No well-regulated family can go on long without one. I can't understand how I have lived to be twenty-one years old unaided by its sustaining grace. But, then, there are a good many things not rightly understood by year.

FROU-FROU. London News and Gossip. [CONTINUED PROM NINTH PAGE]

for the counterfeit presentment of a gilt-edged earthquake, which in some respects could give Claudian's convulsion points, and in others is a long way in front of the avalanche engaged (at vast expense) for Nordisa. The earthquake having fallen upon Jack and covered him up, he would remain covered permanently but for Jessie, who insists that search shall be made for his fragments, despite Randolph's frantic efforts to divert the searchers' attention in another direction. So Jack is saved by Jessie's ministration, and by and bye all concerned go ministration, and by and bye all concerned go back to Lovel Magna, in Gloucestershire, where Jack and Jessie are married, despite Randolph's endeavors to have Jack arrested as a dipsomaniac.

The comic business was—after the two big scenes—the best part of the show. It was supplied by Harry Nicholls and Fanny Brough. Nicholls as an undergraduate-tailow chandler and Miss Brough as his American fances were intensely funny all the time, and were indeed welcome. E Gardiner as the caddish hero and E. Sass as the viliain of the piece did what they could with their parts—which was not much. Alma Murray represented the unfortunate Jessie prettily and pathetically—but the part was unworthy of her. There were originally seven acts in Pleasure, but on Friday one of these was cut out bodily. Hence, as some think, the tame and weak ending. It may be that this will be remedied presently; and it may not. The pity of it is that Harris could not have obtained some better dialogue to hang around the two some better dialogue to hang around the two

Fun on the Bristol seems destined, like Ten nyson's Brook, to run on forever-with les nyson's Brook, to run on forever—with less harmonious results, perhaps, but it runs on all the same. John F. Sheridan claims to have played his world-famous creation, the Widow U'Brien, ''upwards of 2.000 times in all parts of the world'—which is rather a large order perhaps, but which, allowing for sloppy syntax, is doubless not very far from the truth. perhaps, but which, allowing for sloppy syntax, is doubtless not very far from the truth. Not only this, but other Fun on the Bristot companies have, since goodness knows when, been organised and sent a touring, goodness knows where, and haply some of these may still be in existence. I can stand John F.'s Widow, but her imitators would probably be a bit too steep and I should religiously give them the go by all the time. Well, then, John has come buck to London after his five years' sojourn in foreign parts, and he opened at the Galety on Monday night for a four weeks' season. Of the company that supported Sheridan when I last saw him—which was in the Summer of 1885—only two members remain, E.C. Dunbar (the original Count Menagerie), and May Livingston, who was then the nigger girl, Bella, but who now doubles that pert with Dora McAllister. The piece has now been arranged in two acts, with none too satisfactory results. The only new business introduced consists of a change of songs; some of which are not an improvement on the old order. Among these may be included something about making a plum pudding, which is sung by Sheridan. Some diminutive but mature music-hall people—the Three St. Felix Sisters—are introduced to pad out the concert on board. They can dance very well, but their singing is not great. May Livingston is at her best in burnt cork. Her white-faced business was unduly loud—not to say brazen. Sheridan's humors brought plenty of laughter, but the show grew wearisome long before the finish.

The faculty of being in two places at once belongs only to Irish birds—or bulla, is it?—and not to all of them. As I elected to shed the light of my countenance on John F. Sheridan and company at the Gaiety, I was consequently unable to see with my own eyes what the Great Macdermott was doing at the Grand; but a trusty friend who was present has told me all about it and here is the result. I should first of all tell you that the Great M. is one of our best known music-hall singers who was of old time a stock actor and eke author at the ci devant Grecian, the Britannia and similar tesorts of hei pelloi. A couple of years or so ago Mac opened a theatre at Wolverhampton and produced therein with merely moderate success. a melodrama called Racing, which he had nailed up with his very own hands. It was this plece which was put on at the Grand on Macderaleth. this piece which was put on at the Grand on Monday night to receive the verdict of a met-Monday night to receive the verdict of a met-ropolitan audience. It proved (says my in formani) to be a curious farrago of melodra-matic commonplaces. Fannie Leslie (se the heroine) was turned on to play once more, as in Jack-in the Box, a person in a humble station of life whose mission it is to be always at hand to befriend the innocent and confound the

guilty.

Business of this sort requires, of course, many disguises, and during the proceedings Fannie appeared successively as a stable-boy, a jockey and a nigger-minstrel on the Derby race course. My friend has not condescended to much in the way of plot description, but so fig in a high-toned way at the whole buriness. When (says he) an owner of race-horses is represented as publicly abusing the trainer for allowing his horse to win (the heroine havfor allowing his horse to win (the heroine having come forward just in time to take the place of a missing jockey), and, moreover, when the possession of the copy of the register of a marriage is looked upon as indispenseable to prove that marriage having taken place, just as though the register itself could not be in existence, it is evident that one must not look too closely for anything like probability. It is also evident that if you do look for it you won't get it; so perhaps I had better pull up without wasting any more ink on it. I should note, however, that in the racecourse scene Macdermott himself comes on to sing an English dermott himself comes on to sing an English version of Paulus' famous ditty "En Rev'nant d'la Revue," and in so doing closely imitates the style of the French ilon comique. This version, which is called "When Going with Missis to the Jubilee." is certainly not less vulgar than the original.

When I had written thus far there reached me the fearful news which has of course already been cabled to you. On Monday night a terrible calamity occurred—a calamity that has spread sorrow throughout England. This was the destruction by fire of the new Theatre Royal, Exeter, in which, it is computed that at least 160 persons perished. It is the same old story—insufficient exits, and the unreadi-

known here in connection with the burning of an English theatre. I wonder whether it will have any effect now.

This catastrophe has naturally had a depressing effect upon theatrical business generally. This was shown by the comparatively scanty audience which assembled at the Comedy on Tuesday to pass judgment upon The Barrister. a new and original farcical comedy by George Manville Fenn and T. H. Darnley. Fenn is a young novelist of some minor repute. Darnley is a young light comedian who plays in the piece. The Barrister was originally produced at a provincial matinee last March, and was put on again at the Prince of Wales, Birmingham, last Monday week with considerable success. The favorable verdict then gained was more than endorsed by the London audience. The piece favorable verdict then gained was more than endorsed by the London audience. The piece went without a hitch from start to finish. Of course there is in it more of the farcical than the comedy element, but it has considerably more claim on its "new and original" description than the balance of its congeners. The ingenuity of complication is French enough, but the treatment is English—and wholesome all the time. The fount and origin of all the trouble was a family likeness to that which of old time set Box and Cox at loggerheads. A servant left on board wages while his master is old time set Box and Cox at loggerheads. A servant left on board wages while his master is in India, lets his master's furnished house to another gentleman without mentioning anything about the real owner. The Christian name of the master of the house is Arthur. So is the new tenant's. Hence all manner of strifes and jealousies are developed between the female belongings of the two gentlemen. It is the new tenant who is the barrister of the title, and when his polite but perfectly innocent atand when his polite but perfectly innocent attentions to a strange lady lead to that lady unintentionally exchanging black bags with him and leaving the unhappy man with a pair of stavs and a powder-puff, instead of the brief and papers on which he hopes to build up his future fame, the fun grows fast and furious. Nor is it lessened when the lady of the black bag turns out to be the fiance of the uniortunate barrister's father-in-law. The other compleations would take too long to tell, but they are all clever—and clean. There should be money in this play.

Darn ey, as the barrister, was nervous and over-anxious, but played well notwithstanding. Stephen Caffrey, as the servant who causes all the trouble, was intensely funny, and the other parts were adequately subtained by Walter Everard, F. Mervin, Meyrick Milton, Helen Leyton and Susie Vaughan.

The Brothers Gatti, of the Adelphi, inform me that they have just settled with Henry Pettitt and Sydney Grundy (the authors of The Bells of Haslemere, now running there) to write the play which is to succeed it. It will not be wanted, however, for a long while to come, to judge by the present state of business.

The Pointsman, by Messrs. R. C. Carton and Cecil Raleigh, has caught on tremendously at the O.ympic—so much so that the pit has had to be considerably enlarged. The Raleigh of the firm started for New York per steamer City of Rome last Wednesday, for the purpose of producing The Great Pink Pearl at your Lyceum.

Your printers have once again dealt bardly with me. The latest Mirror to hand contains a paragraph of mine concerning Carton and Raleigh's relationship to The Great Pink Pearl and Carton's relationship to Edward Compton's sister, who is joined to him in the holy bonds of matrimony. By the transposition of a noun, or a verb, or a comma, or something, I am made to say that Compton wrote the G. P. P., which is, in point of fact, not strictly accurate. I do not, as a rule, grumble at the way your printers mangle me, for I know something of printing myself and of the difficulties under which professors of that Noble Art sometimes which professors of that Noble Art sometimes labor. I should not give tongue now were it not that a witless weakly, called the *Dramatic* not that a wittess weakly, called the Dramatic Review, has selected this text whereon to exude some drivel in a way which is both ungrateful and unwise, seeing that its amateur editor regularly scissors out about a couple of column a week from THE MIRROR. He is comparatively safe when he sticks to his scisors but trouble ensure when feet trequently sors, but trouble ensues when (as frequently happens) he disfigures some of our paragraphs in the hope that they may be mistaken for his

Robert Buchanan's Blue Bells of Scotland was to have been put on at the Novelty to-night, but Harriet Jay has just sent round to say that she is compelled, "in order to secure a complete ensemble," to postpone the produc-

To-night saw the hundredth performance of Richard Henry's musical mixture, Jubilation, at the Prince of Wales' Dorothy reached its

It may interest some MIRROR students to know that Uncle Samuel French, theatrical publisher, of 89 Strand, London, W.C., and of East Twenty-third street, New York City, U.S.A., has been bitten by the prevailing Limited Liability Company mania, and has now become an "old man eloquent" upon the virtues of Aluminum as the metal of the near future. I took Mr Carroll (of THE MIRROR staff), who has been sampling Europe lately, to see Uncle Samuel yesterday, and he (U S) lectured us severely upon the Great Aluminum question. Fortunately Carroll proved to be steeped in science, and so didn't mind the in-

The one important event looming up in the near future is Your and Our Mary's production of The Winter's Tale at the Lyceum on Satur day next. For full particulars of this you may be advised to keep your eye upon

Mr. Miner's Estimate of Mrs. Potter.

"The preparations for Mrs. James Brown Potter's debut at the Fifth Avenue Theatre. and her entire season in this country, are going briskly forward, not alone here but in Europe," said Harry Miner to a MIRROR reness of those actually provided. When the Paris Opera Comique holocaust occurred it was said that London managers would not take warning until some terrible affair of the sort happened nearer home. It has come at last, and at the greatest cost of human life yet

astonish this city then I know of nothing that can. Of course it is unnecessary for me to tell you that I was delighted with Mrs. Potter's acting. Her heart is in her work, and I found her a thorough business woman.

"Now, regarding the season here. As you know, we open on Oct. 31 at the Fifth Avenue Theatre with Mile. De Bressier. The play has been entirely rewritten by an English dramatist, and will most probably be followed by a new play from the pen of George R. Sims, adapted from the French. The manner in which the plays are to be mounted will surprise you. The parlors are to be set as actual drawingrooms, with silks and satins, All of the stagy ffects common to society plays will be done away with. Miss Tillinghast, who is employed by the Vanderbilts to set their parlors, and who by the Vanderbilts to set their parlors, and who has just finished d'corating an entire house for Edward M. Field, will set the scenes—a task which she used to accomplish for Mrs. Potter in the latter's amateur performances. Barton Key sailed on Sunday with all the models and the manuscript for the opening play, and Kyrle Bellew is bury in England getting together a repertoire. So far I know that Mrs. Potter will have The Iron Master, by M. Ohnet, which proved a big success in France and England; Marianne De Neubery, a new version of Ruy Blas, arranged for the star and Kyrle Bellew, and Iolande, a Venetian story in one-act, expressly written for her. pressly written for her.
"As to my alleged differences with McKee

"As to my alleged differences with McKec Rankin, it is not true that there is any trouble whatever between us. After I had arranged to spend about \$4,000 on the production of Macbeth at Niblo's Garden, Mr. Rankin told me that it would cost between \$10,000 and \$12,000. At that rate I thought that I could not see any money in it. He told me that the had some one else who wanted it, and asked me to release him from the contract. I consented and that is all there was to it. McKee Rankin and myself are the best of friends. The fact is that I have so many things to attend to that I didn't think that I had the time to look after Macbeth. Sheridan Shook is the backer Mr Rankin has secured to succeed me. I think they will find success in the venture. They have my best wishes."

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It is stated, although on what authority is not known, that John Cobbe, who acted as manager for Wilson Barrett during the visit of that actor to America, and who is still supposed to be acting in that capacity, is to direct the tour of Henry Irving in this country.

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Ellis a star who is likely, under a safe management and
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A delighted and large audience greeted Mr. Charles
T. Ellis at the Opera House last night, and lavished
their applause upon him and his capable support from
the beginning to the close of the performance. The
charm of Mr. Ellis singing is irresistible, and encore
after encore was insisted upon. In the cabin scene Mr.
Ellis appears at his best. The play is brimful of wit and
not wanting in theilling incident and the combination not wanting in thrilling incident, and the combination of both is just the thing to please and rest after a day's work or worry.—Paterson Daily Guardian. Rarely indeed is it that an audience leaves a theatre so thoroughly satisfied as the one which filed out of the Opera House last evening. Mr. Charles T. Ellis was comparatively unknown to our theatre-goers, and he has succeeded in creating a wonderfully favorable impression, As the simple-hearted and happy wandering minstrel.

with a touching love for children, he won the audience

What the Press Says:

The beautiful theatre contained a large and refined audience, and the performance was most excellent Mr. Charles T. Ellis disappointed no one in his character of Casper the Yodler. The pathetic, notes of his guitar mingle in sweet unison with the tender melody of his own voice. Mr. Ellis is an exceptional success as a vocalist and comedian, and his songs rank with, if they do not surpass, the best efforts of Emmet. All the characters are in able hands. The ladies acquitted themselves faultlessly. An inspiring and touching scene was the recital of a prayer by the two little garls. The hearty laughter and vigorous applause of the audience at brief intervals, attested the thorough enjoyment of all. The play is what its title indicates—a comedy drama. It is of the higher order, and its pleasures are pure and enjoyable.—Daily City Item.

able .- Daily City Item.

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